

**UNIVERSITY OF OSLO**  
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**Participatory Design  
through Social Media:  
the translation of a Future  
Workshop**

**Master thesis**  
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# Abstract

Participatory Design is a maturing design tradition, which has brought valuable lessons to design with users. By embracing the new areas of participation the tradition is now also moving into the digital spaces of Social Media that has strengthened the voice of the public. This thesis examines the process of moving a traditional Future Workshop from the offline to online setting (the process I call a translation). Through the research question “*What happens when a method for Participatory Design is translated and used on Facebook?*” I address how a traditional method for Participatory Design can be translated and used online, and how Facebook can act as a platform for Participatory Design.

The research question is explored through an ethnographically informed approach. The exploration follows a Participatory Design process with a group of participants who engage in a new design of a mobile application for digital photo-archives. Over the course of translating a Future Workshop, and letting it unfold on Facebook with the participants, the process has been documented using qualitative methods. The gathered empirical field material is analysed through three perspectives of *heterogeneity*, *facilitation*, and *fluidity*. Furthermore, outcomes are analysed according to the three themes *emancipation*, *privacy* and *silence*, considered as central issues to examine when Participatory Design processes are moved to the online space.

The analyses have demonstrated that traditional methods and Facebook gain new value when conducted online, and that knowledge of the traditional methods can be extended online. Also revealed are issues and opportunities that arise when traditional Participatory Design methods are conducted online. The study offer knowledge and experiences that can serve as resources for future translations of Participatory Design methods, and Social Media as platform for including heterogeneous and distributed participants in design processes. Based on my experiences from following the translation process, as well as reviews of literature on Participatory Design and Social Media, I suggest a set of guidelines to aid designers in undergoing a Participatory Design approach through Social Media. The guidelines also suggest certain issues encountered as important themes to consider in future research on Participatory Design through Social Media.



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# 1 Introduction

This thesis examines the process of conducting a Future Workshop, translated from the traditional face-to-face setting and used on Facebook. As using Social Media dominates a large amount of time in people's daily lives, I find it relevant for Participatory Design to employ the engagement in these digital spaces to further participation in technology design. With values resembling those of the motivations of Participatory Design, I think Social Media in Participatory Design processes can lead to successful design outcomes. Through conducting a workshop online with heterogeneous participants, and using different methods for gathering empirical material, I carry out an ethnographic study to explore the interactions and practices in the process of moving a Future Workshop to Facebook. In the workshop the participants engage in designing a mobile application for a digital photo-archive. The focus of the study is on the translation and use of the Participatory Design method, to reveal practical issues and concerns when conducting Participatory Design online. By following the process and analysing it through three perspectives of *heterogeneity*, *facilitation*, and *fluidity*, I put together a set of guidelines based on my experiences that can aid designers in utilizing traditional methods online. The value that these guidelines can bring, is how Participatory Design methods can be used beyond the offline face-to-face design setting, and how features of the Social Media, Facebook, is useful for more than just social networking. The insight and knowledge into how traditional methods for Participatory Design can be translated and used online, I believe, can give designers an extended reach to potential users. It can also give new value to the traditional Participatory Design methods, as well as further the field by discovering new meanings for well-established concepts, and interesting themes to consider in Participatory Design.

## 1.1 Motivation

The Participatory Design tradition first caught my attention through a student project I was involved in for the course on experimental design of IT at the University of Oslo. Throughout the project we came across the challenges user involvement can bring about, such as the difficulties of finding participants, and asking non-designers to design something with us. We also gained the understandings of Participatory Designs' value of letting the users be co-designers early on in the process, and how this could contribute to better and more successful designs through improved usability and increased quality. The experiences from this project constitute my first encounter

with Participatory Design methods as a fresh design student. My interest in the field grew from here as I started associating the strengths of Participatory Design with those of Social Media. Participatory Design identifies the right of the workers to have a say in the development of technology that would affect them by promoting democracy at work and designing for skilled workers (Ehn 1988; Ehn 1993). Similarly, Social Media has strengthened the voice of the public by valuing the user-generated content. As such, Social Media signify a renewed focus on the importance of users' opinions in design (Følstad 2010). I think this can have a great impact on forwarding the initial motivations of Participatory Design.

I also started seeing an increasing value of user involvement and Social Media, and how business had seen the usefulness of utilizing Social Media to market their brands. An example is the major toy manufacturer Lego. Lego changed from being a company that did not talk to their customers, to interacting with them, and shifting the whole mindset of Lego (McKee 2010)<sup>1</sup>. They managed to increase the brands' value by reaching out to their consumers through the Web (McKee 2010). This led me to think that perhaps the Participatory Design community also could embrace these territories of Social Media that people were already immersing themselves with, to easier reach the potential users outside work related contexts, and including them in a design process.

In my quest of finding a focus in studying Participatory Design for my thesis, my usual distractions (Facebook, Twitter, YouTube, and checking my inbox, etc.) repeatedly managed to take me away from my work. A Twitter-post by Penny Hagen expressing her findings of various versions and attempts of defining the term Participatory Design caught my attention on Twitter<sup>2</sup>: "Definitely some very diverse definitions of participatory design out there that is for sure" (Twitter-post by Penny Hagen on April 8<sup>th</sup> 2011). I was intrigued and "tweeted" her back to ask for her own definition and received two short sentences in reply:

"(...) Philosophically: it's recognising the right of those impacted by design to participate in the design (...) & practically: facilitating/creating conditions for participation (a partnership) in design by those impacted" (Twitter- post by Penny Hagen on April 9<sup>th</sup> 2011).

Her practical definition of the term struck me in two ways: that Participatory Design is a partnership, and that designers create the setting for the users to be able to participate. The encounters on Twitter led me to reflect on Participatory Design in an online setting. And I started to question how these conditions for the partnership could be facilitated when using Facebook as a platform. Although, research on open

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<sup>1</sup> For a video of the full presentation by Jake McKee on Lego, visit:

<http://www.viralblog.com/community-marketing/how-lego-fuels-their-network-of-fans/>

<sup>2</sup> Penny Hagen (<http://twitter.com/pennyhagen>) is a Design Strategist, and has given me permission to cite our twitter conversation.

innovation, Living Labs and user participation is gaining increased attention, I could not find literature on *how* I could do it myself. How could I use a traditional Future Workshop through Facebook?

This thesis follows up on the little attention given to traditional Participatory Design methods online. From the work presented in this thesis I present an initial set of guidelines for translating traditional methods through Facebook, intended to support designers in translating methods for involving users online, as well as the Participatory Design community in showing new themes of research. Together with my supervisor, Sisse Finken, I have also written an exploratory paper on the explorations and outcomes of the workshop to the Participatory Design Conference (PDC) “Embracing New Territories of Participation” in Roskilde, Denmark in August 2012<sup>3</sup>. Facebook seems to be a new territory for supporting participation, however, with no clear directive on how to use it in a design process. My wish and curiosity to effectively use Social Media as a platform for Participatory Design is the dominating driving force of my motivation.

## 1.2 Research Question

I found it particularly interesting that although Facebook is a territory where voices are aligned and user-generated content valued, it has not yet been given prominent attention in the literature on user involvement. Methods for structuring participation and tools for organizing distributed participation have been called for (Bergvall-Kåreborn & Ståhlbrøst 2008; Sanders et al. 2010), but the Participatory Design tradition has not, in my opinion, recognized the abundance of methods and online tools we are already surrounded with that can be used to support distributed participation. Neither have guidelines or principles for practicing Participatory Design through Social Media been created, although it has proven to be useful in supporting open innovation, and user participation (e.g. Näkki et al. 2008; Følstad & Karahasanović 2012; Paulini et al. 2011). For this reason, I dig deeper into the study of Participatory Design through Social Media through an ethnographic approach to see what happens when I strip off the face-to-face interactions from the traditional Future Workshop, and conduct it through Facebook. I ask the following research question:

**What happens when a method for Participatory Design is translated and used on Facebook?**

The research question is broad and can cover a wide range of issues and perspectives within Participatory Design and Social Media. For this reason, I have delineated my analysis to examine the research question through three perspectives:

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<sup>3</sup> The paper, accepted on May 1<sup>st</sup> 2012 and under revision, will be available online from the ACM Digital Library in the *Proceedings of the 12<sup>th</sup> Participatory Design Conference*, or upon request.

(1) the heterogeneity of participants, (2) the facilitation of distributed participants, and (3) the fluidity of participation. The perspectives act as my tools to understand the processes and practices in the translation to develop guidelines on how a translation of a Future Workshop can be done, and how to address issues and opportunities that may arise.

As a contribution to the field, I explore the process of translation in the online use of a Future Workshop. It is through the activity of experiencing and collecting information from practical explorations in relation to this research question that I will be able to gain empirical insight to argue for my contribution and develop guidelines. The translation process seen through the three perspectives delineating my study, reveal how the Participatory Design method, Future Workshop, can be used beyond the traditional face-to-face setting and the workplace. It also shows how Facebook can be used for more than just social networking. This way, both the Future Workshop and Facebook, can gain new value that can give designers an extended reach to potential users. My experiences and observations from the translation process create the basis for developing guidelines to aid designers who wish to apply Participatory Design methods in a Social Media context. I also look at certain outcomes through the well-established term, emancipation, and introduce privacy, and silence as important themes to consider in the online setting. As such, the outcomes from the analyses will hopefully also be helpful for Participatory Design practitioners to further research Participatory Design through Social Media.

By setting a Future Workshop as an outline to be filled in the process of translation as an open ended and participatory activity, I conducted the study with two expectations in mind. First, gaining knowledge that could help me develop guidelines to aid designers in future translation processes of methods for participation. And second, see how the outcomes could contribute to further research on Participatory Design through Social Media.

### 1.3 Chapter Guide

The outcomes of the study let me form a set of guidelines to guide designers in future translations of traditional methods for online use. They also reveal central themes interesting for future research on using translated methods online. Before entering the next chapter of the thesis I briefly give an overview of them here.

**Chapter 2: Literature Review.** A literature review has positioned the present study according to relevant the literature available. I provide an overview of works on Participatory Design through Social Media. A review of related works on users as co-designers and recent studies on Social Media is also given.

**Chapter 3: Theoretical Framework.** Terms used to analyse the gathered empirical field material are introduced. The terms heterogeneity, facilitation and fluidity are

presented for an analysis of my translation process, while the terms emancipation, privacy and silence are introduced to analyse the process from a theoretical stance. The outcomes from my analysis through these terms form the stepping-stones for the creation of guidelines.

**Chapter 4: Methodology.** I introduce my research methodology, ethnography, and reflect around my choice of methods for gathering and analysing data. Ethical issues of the study are also described.

**Chapter 5: Forming my Field Site.** I provide an introduction of the development project ‘Heritage Photo’ as a background for my field site, and outline my online Future Workshop on Facebook. Within this I present the platform (Facebook) and the participants involved in the translation process.

**Chapter 6: An Online Future Workshop:** A descriptive analysis of the online Future Workshop conducted on Facebook. Focusing on the three viewpoints heterogeneity, facilitation and fluidity, I shed light upon the central issues and situations in the process.

**Chapter 7: Looking Ahead: Emancipation, Privacy and Silence.** I analyse central events and situations from chapter 6 in terms of emancipation, privacy and silence as interesting themes for further research on translations of traditional methods.

**Chapter 8: Conclusion.** This chapter presents conclusions of the two-fold contribution, and conclude the thesis with a set of guidelines based on the analysis in chapter 6 and chapter 7 to answer the research question presented in chapter 1. I also give suggestions for further research in the field.





## 2 Literature Review

This literature review provides an overview of previous research and current knowledge of user involvement and Social Media. There are some studies about using social technology to involve users in design; however, the topic is still to the best of my knowledge under-researched. Within this I aim to introduce the themes that position me in the field, and are relevant for examining and analysing the Future Workshop performed on Facebook in the present study.

Two papers were central in positioning myself in the field: Pirjo Näkki et al's (2008) "Participatory Design in an Open Web Laboratory Owela", and "Social Technologies: Challenges and Opportunities for Participation" by Hagen & Robertson (2010). They look at the issues of Participatory Design through Social Media inspiring me in three ways that draws out the topics considered for the present literature review presented here: Firstly, they provide a basic starting point for me to position myself in the research field. By giving an overview of the scarce research available on Participatory Design through Social Media in section 2.1, I argue for my position in the field through the lack of translation to overcome challenges. Secondly, although designing with participants is a fundamental principle in a Participatory Design approach it does not mean that they get the final say in every design decision and that we have to pay attention to their needs only. In section 2.2 I introduce the notion of "Users as Co-Designers" by presenting works that introduce different takes on enabling users to have a say in the design process. This section is divided into two parts relating to my two analysis chapters, chapter 6 "An Online Future Workshop" where I describe the implementation of a Future Workshop on Facebook, and chapter 7 "Looking Ahead: Emancipation, Privacy and Silence" where I analyse the occurrences in the field in terms of emancipation, related to the two aspects of privacy and silence. The first subsection 2.2.1 "Traditional Future Workshop" clarifies my choice of method by outlining research where it has been applied. Subsection 2.2.2 "Distributed Participatory Design" presents studies of DPD. Through this I outline various issues and concerns found in DPD, and guide the discussion towards how the use of Social Media may help to overcome challenges. And finally, the participation discussed in the two articles, which has aided my positioning in the field, is examined in the context of social technologies. In my case I will limit my discussion to the use of Social Media as a platform to perform a Participatory Design approach. As Hagen & Robertson (2010) are focusing on joining the two separate activities of design and use, I connect the Participatory Design tradition with the Social Media

context. In exploring research on Social Media and Facebook use in section 2.3 I introduce the aspects of Social Media that sets the premises for the method.

## 2.1 Participatory Design Through Social Media

By highlighting previous work around the use of Social Media to support user involvement I aim to convey my own focus and stance in the field. In this section I present previous works around Participatory Design and Social Media have inspired me to research the methods used to involve users in design processes through online Social Media services. Within this I also explain how my study draws on, or differ, from the works presented.

The use of Social Media have previously been explored and discussed to some degree in relation to how online user involvement in design may be integrated in Living Lab innovations. Living Labs are, as a general definition, “environments for involving users in research and development processes, in order to utilize the co-creative potential of users” (Følstad 2008:47). Examples of works conducted in relation to Social Media and Living Labs are the Norwegian research project RECORD and the development of a Living Lab for online community services (Følstad 2008)<sup>4</sup>, the Finnish Owela (Open Web Lab) a study on the online community supporting Participatory Design with users, designers and developers (Näkki & Antikainen 2008; Näkki et al. 2008)<sup>5</sup>, and the research project supporting the work in the present thesis, SocialL, with the aim of establishing a framework for using Social Software for co-creation purposes (Følstad & Karahasanović 2012)<sup>6</sup>. Other works are on ‘Design:Lab’ as platform for open collaborations and Participatory Design research (Binder et al. 2011; Binder & Brandt 2008), and ‘openIDEO’ crowd sourcing of ideas for social issues (Paulini et al. 2011). A common feature of these works is the centre upon open innovation communities, and allowing all interested individuals to contribute through online platforms. Although I embrace the valuable features of Facebook as a platform, which is open to anyone, I focus on a group of participants specifically chosen to participate in my workshop, rather than a random group of interested people. Nevertheless, these works have revealed issues in collaborating online, which I believe are significant to consider regardless of the process being open or specified for a certain group of people. The issues revealed are for example: the feeling of community, commitment to the project and varying natures of participation (Kensing & Blomberg 1998; Näkki et al. 2008).

Näkki et al (2008) found both benefits and challenges for participatory design by using the open web laboratory Owela in the iterative development of the BetterWorld service. Owela is a participatory research laboratory, administrated by VTT Technical Research Centre of Finland, providing Social Media tools for the different phases of

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<sup>4</sup> See <http://www.recordproject.org/>

<sup>5</sup> See <http://owela.vtt.fi/>

<sup>6</sup> See <http://sociall.origo.no/>

the design process<sup>7</sup>. According to Näkki et al (2008) participation is made easier for users when it happens through the Internet. It enables them to participate whenever, wherever, and if they prefer, without giving away their identity. Furthermore, a feeling of participation is enhanced, as user participants are able to view the development and results of the product or service being designed. Among the challenges Näkki et al. found were the missing feeling of community as user participants were not able to see their fellow participants. Also, while attracting users was a difficult task, committing them to the project was even harder, and concluded that:

In order to make it easy for users to participate, the design tools and methods must be easy to access and use. Social Media tools, such as blogs, chats, and sharing images and videos are familiar to the most web users nowadays, which makes it sensible to utilize them in DPD<sup>8</sup> (Näkki et al. 2008:4).

The familiarity of Social Media tools described here I believe is a vital aspect to consider when involving users, and is a key motivation for exploring Facebook in the present study<sup>9</sup>. The knowledge that the authors here have contributed with in the case study of open web laboratories have provided me with insight to practicing the use of Social Media from the participant's standpoint, and is useful to me in providing guidance for the designers while still keeping in mind the needs of the participants. Participatory Design is after all, as I believe, an open relationship between designers and users, and they both need to be considered in the processes.

The authors' of the second paper I take into account, Hagen and Robertson (2010), give an understanding of Participatory Design practices in the emerging context of social technologies. Social technologies are "the tools and practices that make up the increased capacity for personal communication, production, publication, distribution and sharing" (Hagen & Robertson 2010:31). In this definition they include the technical mobile devices such as smart phones, portable computers, tablets, computers, and so on. (Hagen & Robertson 2010:31). They argue that social technologies put forth a tight relation between the practices of design and use because use is firmly embedded in design, and vice versa. Furthermore, they have in an earlier paper expressed that "social technologies are disrupting traditional design methods and creating new opportunities for participation" (Hagen & Robertson 2009:38). They take a look at the design of social technologies, which is emergent over time through the use of it, and presents new ways of participation enabled with social technologies, such as: Mobile Diaries and socialising research. Their paper is interesting to me

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<sup>7</sup> All design processes are different depending on the project. The development of the BetterWorld service concept consisted of five phases: analysis of needs and contexts, evaluation of the first iteration, testing, usability evaluation, and evaluation of the second iteration (Näkki et al. 2008).

<sup>8</sup> A review of Distributed Participatory Design will be presented in section 2.2.2.

<sup>9</sup> I return to the matter of familiarity and motivations of utilizing Facebook for the present study in section 5.2.1.

because although the authors focused on the design of social technologies, while I am concerned with the actual practice of using Social Media, they point out Participatory Design aspects that are concerned with the methods used to involve the participants in the design process through using social technology. As a first look at the methods used for participation in social technology, they have provided me with a starting point as to how they have used it in collecting ideas from users. Their example with design and use with Mobile diaries is a first step towards methods especially suited for Participatory Design through Social Media.

There are numerous reasons why it is interesting to take a closer look at Social Media as a tool for Participatory Design, and as mentioned in the introduction to this chapter, these papers have inspired me to do just that. Both Hagen and Robertson (2010) and Näkki et al. (2008) look at the design of Social Media coming together over time through having users use the system. As mentioned, Hagen & Robertson (2010) describes the phenomenon by introducing their research projects with Mobile Diaries and designing social technologies. Hagen and Robertson (2010) emphasize the coming together of the two separate practices design and use in social technologies. Näkki et al. (2008), on the other hand, has their focus on designing an online feedback service by using the open web laboratory Owela. They found benefits and challenges from the participants' point of view to reveal how it will be easier for them to participate and stressed the challenge of finding committed and active participants. Despite the two articles' differences I find them both motivating in terms of designing through Social Media outside the work life culture, while bringing forth the significance of participation in the design process. My study deviates from their work in focusing on the translation process and use of familiar methods for involvement in an online setting. The lack of guidance for designers who are inexperienced with the use of Social Media in their design are in for a difficult task if they are not presented with a set of guiding instructions to start off with. Such instructions may guide designers in who to involve, how to facilitate participants, and how to utilize the features of Social Media to translate the method online.

### ***2.1.1 Translation***

The term 'translation' has a background in Science and Technology Studies (STS) and Actor-Network Theory (ANT)<sup>10</sup> (see e.g. Callon 1986; Latour 1987; Star & Griesemer 1989; Law 2008; Christiansen 2010). In my research question (presented in section 1.2) I articulate my wish to translate a Future Workshop to the online setting of Facebook. Although I do not look at the designed artefacts and the network of human and non-human actors that from the ANT tradition would influence the Future Workshop, Participatory Design has started to move within the ANT tradition by drawing attention to central ANT terms, such as translation, actors and collectives of

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<sup>10</sup> "Actor-network theory is a disparate family of material-semiotic tools, sensibilities and methods of analysis that treat everything in the social and natural worlds as a continuously generated effect of the webs of relations within which they are located (Law 2008:2).

human and non-humans (see e.g. Ehn 2008; Christiansen 2010; A. TELIER et al. 2011). In presenting the different usages of the term that its' meaning in the present study has both been stimulated by and diverged from, the present section employ translation as conveying the methods' features through the online opportunities and limitations.

The French sociologist Michel Callon (1986) describes translation as a process consisting of four moments. Although the use of the term in the present study has not focused on the four moments that Callon describe, his saying that “translation is a process before it is a result” (Callon 1986:19) is a principle I ascribe to. In chapter 6 “An Online Future Workshop” I present how the process of translating the Future Workshop for the online setting unfolds on Facebook, and results in different impressions, understandings, and experiences. Moreover, Callon (1986) points out that translation is also displacing interest and goals, and seeing the them from another perspective in order to understand each other: “to translate is to displace, and express in one’s own language what others say and want, why they act in the way they do and how they associate with each other” (Callon 1986:18–19). In my case, I have displaced the method of traditional Participatory Design to the online setting, where it is the heterogeneous participants expressing their wishes in the way that they want to. Callons’ work has given insight to looking at the translation of the method as a process in its unusual territory. The term translation has been central to move the method from offline to online in the present study, as a process of displacing the method and interpreting its meaning in the online space, rather than just moving it without further considerations of the method.

Star and Griesemer (1989) extend Latour and Callon model of *interessement*<sup>11</sup> central to the ANT tradition, with the activities of creating boundary objects and the standardization of methods to translate between different viewpoints (Star & Griesemer 1989). Facebook in the present study has allowed the different backgrounds and perspectives to intersect, where the translation process from Star and Griesemer’s perspective look at Facebook and the designed artefact as boundary objects connecting the participants’ interests together. This shows how the term can aid my analysis of the things surrounding present study: the method, the practice and participants, and letting the differing interests intersect, even though I do not look at how different actors with different view points translates by creating boundary objects.

With the different views of experts and users, and what participants are bringing to the table and gaining from participation, there is also an idea of non-human participants actively affecting the relationship. Ehn (2008) discuss the alignment of

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<sup>11</sup> *Interessement* by Callon and Latour refers to the process of creating scientific authority to reconcile the meanings of objects and methods by heterogeneous actors. It indicates the translation of concerns of non-scientists into those of a scientist (Star & Griesemer 1989).

the human and non-human collective, exploring the positions of Participatory Design in ‘design things’. This idea gives reflections toward the role of non-human participants in Participatory Design projects. However, in my point of view Facebook has served as a platform for Participatory Design, rather than another ‘actor’ or non-human participant in the design process, still with a strong influence on how interactions and practices came about. The use of Social Media this way has not yet been given much attention, or recommended, but rather advised not to pursue in several literature (section 2.2). With that said, I have not found any works relating to a translation of a traditional method from the offline to online space, which triggers me to pursue such a translation.

Elovaara et al. (2012) also touch upon different focuses and perspectives of mutual learning and the interplay between humans and non-humans. As the objects can also be considered agents in the interplay, they move on to propose the conceptual framework of ‘agential learning’ giving the possibility of understanding human and non-humans’ meaning and matter as configured over time (Elovaara et al. 2012). In terms of Participatory Design the conceptual framework shows how Facebook can have significant effect for setting premises for the method in a translation and its participants.

The translation of a method in my study refers not to the means of trying to create a new method based on a traditional one (e.g. Hagen & Robertson 2010). Translation in the course of the process described in chapter 6 “An Online Future Workshop” refers to the methods’ utilization of the resources that the Social Media enables, such as: instant communication, image and video upload, liking posts, vote polls, discussions, links, and other applications. Moreover, translation in the present study refers to the *process* of using the online resources to suitably communicate the methods’ key features online, through initial actions and applying it to Facebook, rather than changing the whole being of the method itself. In the present study, we will see some aspects of Facebook that affected the communication between the participants and facilitator, and also created constraints for some participants to act as co-designers.

## **2.2 Users as Co-Designers**

This section provides an overview of works that concern looking at the users as co-designers. I give an introduction to the body of knowledge produced for an increased understanding of the perspectives and issues in designing *with* users. Among the central themes are democracy and emancipation (e.g. Bødker et al. 1993; Ehn 1993; Markussen 1994; Bjerknes & Bratteteig 1995), different views of the user (e.g. Sanders & Stappers 2008; Bergvall-Kåreborn & Ståhlbrøst 2008), and methods for enabling users to act as co-designers (e.g. Gaver et al. 1999; Brandt 2006; Elovaara & Mörtberg 2010; Sanders et al. 2010).

I begin with a brief introduction to the historical roots of Participatory Design to illustrate the importance of considering the initial starting point of the tradition: democracy at work. In the earliest Participatory Design works from the 70's and 80's, the views and arguments were centred upon the users as influence-weak and the need to give them a voice in the development of the information systems that would influence their work routines. The most renowned projects are the NJMF project by Kristen Nygaard, Olav-Terje Bergo together with the Norwegian Iron and metal workers' union, the Swedish initiative (DEMOS) with Pelle Ehn and Åke Sandberg, and in Denmark Morten Kyng, Lars Mathiassen, and Niels Erik Andersen together with the Trade Union Council organized the DUE project (Ehn 1988; Ehn 1993; Bødker et al. 1993). The projects that lead to focusing on skills and quality from a user perspective were introduced in the early 1980s. The UTOPIA project is one of the most recognized examples of such design-oriented projects by a group of researchers from the Swedish Centre for Working Life, the Technical University in Stockholm and from Aarhus University, trying to help typographers enhance their skills and product quality when working on newspapers (Bødker et al. 1993; Ehn 1993).

These early projects were the start of the cooperative movement and opened up for the concept of user participation, and the development of methods and techniques to support it. The importance of these early projects is the marking of the start of the Participatory Design. As Participatory Design comes from a Scandinavian tradition the idea is that people should be privileged with the opportunity to influence the conditions at work: "in democracy people have the right to influence their own work place. Including the use of computer technology" (Greenbaum 1993:47). According to Schuler and Namioka (1993), in order to achieve democracy at work, participation is needed: "Participation is the key element in democracy" (Schuler & Namioka 1993:xii). A central political standpoint is, therefore, to involve people (the users of the product) early in a project prior to the fundamental design decisions. As Markussen (1996) express, the Scandinavian Participatory Design tradition is not to be understood without regard to its historical context. In chapter 7 "Looking Ahead: Emancipation, Privacy and Silence" I will illustrate how the politically driven history repeats itself when the emancipatory discourse of Participatory Design once again becomes a central issue because of the change of scenery for the method, only this time with a certain twist. In chapter 3 "Theoretical Framework" I return to the concept of emancipation and explain its importance in this thesis.

Today we see new trends of approaches opening up for an expansion of the Participatory Design field, such as distributed participation and open innovation. These two approaches are in need of user participation because they require constant flow of new ideas (Bergvall-Kåreborn & Ståhlbrøst 2008). This flow of new ideas is much needed in the present study as it entails distributed participation, and looking at the users as co-designers in the design process. The view of the user has shifted

through the decades, and the user-generated content of different Social Media dominates the Internet and our use of it:

Over the years several views of the user have prevailed. The discourse has gradually changed from viewing the user as victim in the 1970, to a competent practitioner in the 1980, a serious professional in the 1990, and to a source of inspiration in 2000 (Bergvall-Kåreborn & Ståhlbrøst 2008:108).

This shift of view of the user has enhanced the theoretical focus of Participatory Design over the years. In order for the users to express themselves as co-designers in a design team, they need to be presented with the appropriate tools in the appropriate setting (Greenbaum & Kyng 1991; Sanders & Stappers 2008; Bergvall-Kåreborn & Ståhlbrøst 2008). Through the years practitioners have dedicated time to exploring new ways of involving users in the design processes, especially in the early years of the trade union projects (Kensing & Blomberg 1998).

According to Bergvall-Kåreborn and Ståhlbrøst (2008) the fundamental challenges of designers who are designing with users are building effective relations between designers and users, and how to apply methods that the users are unfamiliar with:

When it comes to type and degree of user participation, the review indicates a strong preference for actual end-users and the view of users as co-designers in some sense. However, if the participatory design scholars want to broaden their traditional work orientation to areas of general and private services, they must also find ways to broaden their user groups geographically and to cooperate by using means that these new users are comfortable with. Distributed participation could be such a way, as long as we have the right technology and the right methods. Today there is lack of both (Bergvall-Kåreborn & Ståhlbrøst 2008:108).

As Bergvall-Kåreborn and Ståhlbrøst claims there is a lack of both the technology and methods supporting distributed participation. In my opinion, we live with so much technology for communication and participation where the generated content is highly valued by the designers. Also, the early projects in Participatory Design were the start of the cooperative movement and opened up for the concept of user participation, and the development of methods and techniques to support it. From my perspective there is an abundance of technology and methods, which would be interesting to join together an appropriate way to support this distribution, and to see the method and technology's fullest potential. This perspective is challenged by researchers, such as Näkki and Antikainen (2008) who give a case example to demonstrate the use of online tools for co-design with a warning:

Online tools can make the co-design easier and cheaper to apply in everyday work. However the traditional tools and methods can not be directly applied on the web, but the whole design process should be reconsidered in aim to work well online (Näkki & Antikainen 2008:92).



From the experiences of using online tools to support user involvement through innovation processes, they argue that there is much planning required and that a combination of direct interaction and online communication is recommended (Näkki & Antikainen 2008).

As an entry to his blog, experience designer Nathanael Boehm (2010), discusses whether co-design only is possible in person or not, and states that: “You can’t take a focus group model and shove it onto a web forum with the assumption that it will work the same way” (Boehm 2010)<sup>12</sup>. With this Boehm claims that approaches with the use of Social Media where participants are distributed, creating the appropriate space for co-design faces risky business because of the distribution that makes it harder for participants to relate to the material (Boehm 2010). Similarly, Hagen & Robertson (2009) writes that since user-centred design methods were initially created for organisational and workplace technologies, we cannot expect them to work the same way in a Social Media context. Trying to apply “conventional methods in the context of social technologies face various challenges” (Hagen & Robertson 2009:130). They give examples to experiments they’ve conducted where they use different social technologies to include the users in the development through *new* methods specially developed for the use of social technologies. Despite the warnings presented in different works of users as co-designers and Participatory Design, I find it necessary to address and overcome the challenges. Not only to prepare the methods for online use, but also to utilize the value of existing experience and knowledge of traditional methods’ purpose, form and context (Sanders et al. 2010). With this thesis I respond to the lack of technology and methods for distributed participation expressed by Bergvall-Kåreborn and Ståhlbrøst (2008), and defy the warnings of using a traditional Participatory Design method online as presented above, by translating a Future Workshop for the online setting.

Most of the methods used today in Participatory Design tradition involves designers and users gathered up in a room to undergo different kinds of activities for user involvement and co-design face-to-face. Prototyping is a central technique used in Participatory Design, among several collaborative methods and techniques to create a common ground of understanding of each others’ needs in the design process (Sefyrin & Mörtberg 2010). Some examples are: future workshops, exploratory design games, scenarios, storyboard, tangible mock ups (Brandt 2006; Brandt 2007), and so on. The next section explains my choice of bringing a Future Workshop to online setting through a presentation of the different ways it has been applied.

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<sup>12</sup> Nathanael Boehm reflects around the distance between researcher and participants, and co-design using web based tools and social media in Participatory design. Boehm’s full blog entry is to be found at: <http://www.purecaffeine.com/2010/11/can-co-design-only-be-done-in-person/>.

### ***2.2.1 Traditional future workshop***

This subsection treats the different ways of using the traditional Participatory Design method, Future Workshop. Jungk and Müllert first developed the method in 1987 for public planning. The idea was to enable citizens the ability to express thoughts and ideas around the processes (Kensing & Madsen 1991). Here I review literature that shows the fundamental nature of the Future Workshop used in different ways and purposes.

Kensing (1987) proposed its use in the field of system development and as a technique for those with a shared problematic situation in 1987 (Kensing 1987 in Kensing & Madsen 1991). The participants involved are encouraged to generate ideas about the future and discuss how these visions can be realized through three fundamental phases – the Critique phase, the Fantasy phase and the Implementation phase. In face-to-face workshops the Critique and Fantasy phase are carried out as brainstorming sessions, followed by identifying three central themes to organize the different statements. To dig deeper into the three themes, the participants are split into teams and give short presentations of the further critique of their respective themes (Greenbaum & Madsen 1993; Löwgren & Stolterman 2005). In an online setting, however, organizing teams and presentations where participants are spatially separated is problematic and was for this reason not done in the present study<sup>13</sup>. The people attending a Future Workshop should share the same visions for a better future (Kensing & Madsen 1991):

Those participating should share the same problematic situation, they should share the desire to change the situation according to their visions, and they should share a set of means for that change (Kensing & Madsen 1991:156–157).

With the participants' shared problem, Kensing and Madsen suggest that the facilitators may get involved and introduce metaphors to widen the reflections for future worlds (Kensing & Madsen 1991). The approach has shown to be a fruitful way of including users in system design by combining Future Workshops and metaphorical design. The work of Kensing and Madsen illustrates the method's flexibility and the facilitator's ability to intervene in order to broaden the imaginations of the participants. It can be combined with other ways to give it new meaning to the given scenario. This has in many ways guided the present study to look at the different ways in which the facilitator can participate as an important contributor in the translation.

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<sup>13</sup> I return to the phases of an online Future Workshop in chapter 5 "Forming My Field Site".

Greenbaum and Madsen (1993) used Future Workshops to advocate the use of such techniques to enable users to voice concerns in a decision making process.

As in our project, many developers are showing that involving participants early in the design process and continuing staff participation help both managers staff members to identify possible problem areas and to resolve misunderstandings before they develop into full-fledged design errors (Greenbaum & Madsen 1993:297).

In a period of two months Greenbaum and Madsen undertook a series of workshops based on the three phases of the Future Workshop. Moreover, Greenbaum and Madsen also outlined a set of guidelines for the phases to support participants who sometimes are afraid to speak in large groups or are not comfortable with voicing ideas. The guidelines consist of rules such as a limited speaking time, how to formulate the statements, and no arguing (Greenbaum & Madsen 1993). In my opinion, these rules are essential aspects of Future Workshops that gives participants an equal opportunity to voice opinions. However, as the participants involved are already users of Facebook, I have not introduced these rules to the translation process, as they might have the opposite effect online. I did not want to restrict their way of participation for instance by telling them how many times they could comment, or give them a limited amount of words to type their contribution. Instead, the participants in the present study were given the authority act as fully empowered participants with the right to participate their own way.

Moreover, it is in Brandt's (2006) intention to discuss how exploratory design games can organize Participatory Design projects. She describes the three phases of Future Workshops in relation to staging explorative as-if worlds, as the core of designing in the first place is to envision possible futures. With the Future Workshop method as an exploratory design game, Brandt illustrates how rules are followed in each phase making the participants stage an imagined better world (Brandt 2006). The present study draws from the work of Brandt in using the method to imagine a better as-if world based on the current one. In the Future Workshops of both Greenbaum and Madsen (1993), and Brandt (2006) certain rules and guidelines are followed. Although these rules include valuable premises for some types of participants as explained by Greenbaum and Madsen, these may also create restrictions for the participants and their participation when the Future Workshop leaves the traditional face-to-face setting.

The three works described in this section illustrates the method Future Workshop consisting of three phases used in different ways. In turn, the three different ways of using a Future Workshop shows the capabilities and malleability of the method, and its three phases that served as building blocks for designing an online Future Workshop. As mentioned by Kensing and Madsen (1991), those attending the Future Workshop should share a problematic situation. However, this method is absolutely interesting to translate for Social Media despite the lack of a shared problematic

situation. The benefit of it is the clearly divided phases of the process to help participants with acknowledging what part of the process we are currently in and how the project is progressing. What could be a challenge are the resources used. There is a lot of typed text and discussions when put online. Also, the restrictions of the tools and resources for visualisation on Facebook can restrict the geographically distributed participants' ability to communicate fantasies and changes especially when they may be unrealistic.

### ***2.2.2 Distributed Participatory Design***

In the previous section I looked at the method for involving users in an exploration of an ideal future. Within this I discovered the need to get an understanding of Distributed Participatory Design (DPD) as participants in traditional Future Workshops are co-located, unlike the participants in the present study. DPD recognises the limitation of Participatory Design that has focused on stakeholders who are co-located. However, the DPD have been approached in different ways by focusing on challenges of Participatory Design in distributed settings and tools supporting DPD (e.g. Kensing & Blomberg 1998; Farshchian & Divitini 1999; Danielsson et al. 2008; Näkki et al. 2008; Naghsh et al. 2008; Titlestad et al. 2009; Walsh 2011). Although previous research has acknowledged the opportunities and challenges of DPD, using Facebook to support distributed participation have not yet been studied.

In Farshchian and Divitini (1999) "Using Email and WWW in a Distributed Participatory Design Project" present experiences from running a project almost entirely through the Internet using tools, such as e-mail and the World Wide Web (WWW). Farshchian and Divitini describe that due to everyone involved being distributed, geographically and by means of technical competence, the challenges of distribution and using Internet to build a virtual Participatory Design space, such as mailing lists, is something affecting everyone involved:

Mailing lists caused also some problems. Each issue gave normally rise to sub-issues or other related issues. A major problem that we faced was that people discussed these new issues while still under the subject of the initial email message. This subject was of course not anymore proper subject for the new (sub-) issue. This became more complicated when the number of threads increased to over 2-3. When having too many concurrent issues under a common email subject, most of the issues were never handled or resolved. The mailing lists did neither give any active support for reminding the members of the existence of the different unresolved threads (Farshchian & Divitini 1999:12).

To address this challenge of multiple conversations going on at the same time Farshchian and Divitini suggest a need for structuring the collaboration. Making the mailing lists dynamic and connected to each other could create an awareness of the current topic of discussion among the participants. As Facebook is an application unknown at the time that the project of Farshchian and Divitini was conducted, it is

the case that the dynamic and visible status of the discussion is not regarded to overcome this difficulty. Although Facebook and other Social Media are designed according to such requirements or challenges of distribution, the infrastructure of Facebook enables multiple conversations and making all contributions available for everyone involved<sup>14</sup>. Thus, in the present study this has been considered a key reason for using Facebook for this purpose further elaborated in subsection 5.2.1.

The challenges of handling all the contributions are also addressed in Walsh (2002) attempting to enable DPD for children. Walsh highlights the troubles of differences of time and location, which makes it difficult to carry out face-to-face co-design. To enable children who are geographically distributed to participate, he studies the difficulties of distributed co-design, such as managing the different streams of ideas through e-mails and graphics, and handling versions. In order to solve some of these problems he proposes the design of a Computer Supported Cooperative Tool that support asynchronous co-design (Walsh 2011). In the present study I examine the online space that people already know and use, rather than designing a new Social Media or tool where the participants have to familiarize themselves before being able to use it. With the familiarity of such Social Media, the distribution of the participants can be supported with the organizing features of it.

One of the great challenges for DPD through Internet, identified by Näkki et al (2008), is finding participants that are committed to participating. This is a challenge not limited to the online sphere alone, but faced also in the traditional, face-to-face processes. Questions of how and why people have participated have been an issue when considering who to include, how to include them and why. Another challenge Näkki et al (2008) found was the missing feeling of community, and the need for active facilitation. Giving feedback to comments without affecting the participants' ideas and opinions was a challenging task. This is an interesting focus in the field because they centred their research around the participants and their needs, which is good to a certain degree, but we must not forget the designers who are also in the process and (are now forced to) share the power with the users in Participatory Design. This makes the translations of the methods for Social Media challenging, but most definitely relevant, because regardless of the online or offline sphere of conducting the method, considering the different voices is a grounding pillar in Participatory Design. In order to understand Participatory Design through Social Media I will in the next section present an overview of research made to understand Social Media further, and some of the current issues and discussions around the phenomenon.

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<sup>14</sup> Literature on Social Media and Facebook is reviewed in the following section (section 2.3).

## 2.3 Social Media

The buzzword Social Media with its many genres, such as Facebook, Twitter, weblogs (also referred to as blogs), forums, wikis, and so on, has made it easier to reach people, but also to constantly be available and visible to the public (Boyd 2009; Boehm 2010; Hagen & Robertson 2009; Hagen & Robertson 2010) by allowing us to “connect, communicate, produce, share, replicate, locate and distribute information” (Hagen & Robertson 2009:32). As these opportunities have been utilized in industries, such as marketing and brand development, such as Lego (McKee 2010), Coca Cola, Nike, Starbucks<sup>15</sup>, I will argue that they are waiting to be further explored in design of IT systems as well. From the works presented, I am suggesting that perhaps a shift in the mindset of Social Media, and a new understanding for it, is needed for an effective translation of Participatory Design methods. By using the term Social Media I refer to the internet-based applications or platforms such as Facebook, Twitter, blogs, wikis, YouTube, Flickr, etc. in which, according to Boyd (2009), “individuals and communities are enabled to gather, communicate, share and, in some cases, collaborate or play” (Boyd 2009). Not to forget that there is a wide range of definitions of the term Social Media as Kaplan and Haenlein (2010) says:

Social Media is a group of Internet-based applications that build on the ideological and technological foundations of Web 2.0, and that allow the creation and exchange of User Generated Content (Kaplan & Haenlein 2010:61).

In order to fully understand Social Media and what it has to offer Participatory Design practitioners, we first need to grasp the meaning of the term, starting with an account of the growth and popularity of Social Media and its connection to the term Web 2.0. As described by Kaplan and Haenlein (2010) Web 2.0 can be considered the platform for the evolution of Social Media. The term Web 2.0 was first used to describe the way software developers and users started using the World Wide Web (WWW). This new way of using WWW transformed what we call Web 1.0, focused around personal web pages, online Encyclopaedia Britannica and the idea of publishing content to Web 2.0; a platform for blogs, wikis and collaborative projects (Kaplan & Haenlein 2010). Although, the very inventor of the World Wide Web, Berners-Lee, reject the term as this was what the Web was for all along<sup>16</sup>:

Web 1.0 was all about connecting people. It was an interactive space, and I think Web 2.0 is of course a piece of jargon, nobody even knows what it means. If Web 2.0 for you is blogs and wikis, then that is people to people. But that was what the Web was supposed to be all along (Berners-Lee 2006).

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<sup>15</sup> See <http://www.mystarbucksidea.force.com/>

<sup>16</sup> The Podcast interview by Scott Laningham with Tim Berner-Lee, the originator of the Web and director of the World Wide Web Consortium, can be found on <http://www.ibm.com/developerworks/podcast/dwi/cm-int082206.txt>

I will not go further into this discussion of Web 2.0 here, but will rely on the idea that the Web is connecting and increasingly becoming the voice of the public. Kaplan and Haenlein (2010) also discuss the term user-generated content as the representation of all the ways in which people make use of Social Media. User-generated content is often used “to describe the various forms of media content that are publicly available and created by end-users” (Kaplan & Haenlein 2010:61). The user-generated content can be created with several objectives. In a talk about Social Media and how it is being used, Boyd (2009) points out that the teens, unlike adults, do not use Facebook for networking at all. Instead, they are socializing in pre-existing groups and demonstrate how Social Media is used differently by different types of people (Boyd 2009). In the present study, the different use patterns are important to consider because the range of users that is encouraged to participate in the translation of a Future Workshop will influence the process. In my opinion, Social Media appears to be a place where people are more aligned than ever, and hence, serves as an aid for sharing the power in design decisions, instead of creating unbalanced power relations between different stakeholders. Moreover, the voice of the public has been strengthened. In effect, Facebook as platform can transform the relationship between people. It is my belief, that this points to the idea that in order for Participatory Design methods to be effective online, they also need a translation. As mentioned earlier, the use of Social Media to support Participatory Design is still under-researched, given that it is an approach carried out in the physical space in the traditional sense. Participatory Design practitioners should encourage designers to explore the spaces and territories that users are naturally immersing themselves with, which brings me to focus on the 2<sup>nd</sup> most trafficked web site of the world and ranking as number 1 in Norway, Facebook<sup>17</sup>.

### ***2.3.1 Facebook***

Academic research on Facebook has been much focused on identity presentation and privacy concerns (see e.g. Gross & Acquisti 2005; Liu et al. 2011). Others have looked at student/faculty relationships by exploring the new opportunities the change in social networking created for the law library outreach: “If you can’t bring the users to the law library, then bring the law library to the user” (Behrens 2008:15). Also, studies of social capital and online/offline relationships has been of interest by both Ross et al. (2009) who explore the personalities and motivations to relationships formed online through Social Networking Sites that eventually lead to face-to-face interaction. The use of Facebook is distinguished by networks of already-established relationships (Ross et al. 2009), and Elisson et al (2007) using Facebook as a research context to examine how social capital could be generated through online tools (Elisson et al. 2007). There has also been an interest in business opportunities on Facebook (Kaplan & Haenlein 2010), and use-patterns (Boyd 2009). Facebook will in the present study serve as the platform for conducting an online Future Workshop. As

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<sup>17</sup> According to the traffic ranking service, Alexa, as of March 2012 (see <http://www.alexa.com/>).

seen in the previously conducted studies of Facebook it has the ability to reach out to people in different ways. However, studies have not so much looked at how using the Social Networking Site can be used as a co-design platform. This is where my study differs from previously conducted studies.

## 2.4 Recap

In this literature review I have presented works done on the themes that make up this thesis. Some highlight my deviations, but others have also led my position and focus in the field. I started the literature review with introducing works on Participatory Design through Social Media, and emphasized the lack of research on this theme. Within this description I have positioned myself based on the lack of research about using traditional face-to-face methods in the online space, whereas I use the notion of translation to illustrate the shift of sphere. Although researchers have been reluctant to do so, I have argued that issues found in the Distributed Participatory Design approach can be overcome with the use of people's familiarity of the Social Networking Site, Facebook. Secondly, I briefly visit the historical beginning of Participatory Design and showed how it grew out of the wish to 'free' workers from the suppressing technology at work by designing *with* the users. Subsequently, I presented the face-to-face ways of using the method, Future Workshop, and the variation of the design tradition Participatory Design. Through describing previous works of these topics, I have extracted challenges and issues in which I believe that Social Media can resolve. In the last section of this literature review I defined the term Social Media as it is used in this thesis, and given a brief introduction to some academic work looking at Facebook. Through this I have outlined how my work seeks to understand Facebook as a platform for furthering the works done to shape Participatory Design.



# 3 Theoretical Framework

*Good theory and practice intertwine and co-evolve. Theory can exist as an intellectual abstraction without practice, but practice cannot exist without implicit theory*

(Chambers 2008:305).

This chapter introduces the collection of concepts forming the theoretical underpinnings that guides my analysis of gathered empirical field material through different perspectives. In my analysis I used well-established themes in the Participatory Design literature to find patterns and irregularities in my gathered empirical field material. Section 3.1 introduces *heterogeneity* referring to the different sets of educational knowledge, skills, age and “situatedness”. In section 3.2 I explain the term facilitation, and how I analyse the process in terms of the *facilitation* role that was different in the online space. And section 3.3 is about *fluidity* regarding the different ways that the participations took form in this new setting for Participatory Design. These terms relate to chapter 6 “An Online Future Workshop” where I describe and analyse the unfolding process of translating a Future Workshop on Facebook. In section 3.4 I treat the notion of emancipation in regard to chapter 7 “Looking Ahead: Emancipation, Privacy and Silence”. Furthermore, in section 3.5 I enter the notion of privacy which holds the ethical aspects of the analysis, and silence in section 3.6 to treat the meaning of unspoken actions in the process.

## 3.1 Heterogeneity

I use the notion of ‘heterogeneity’ to analyse how the participants’ differences influence the unfolding of the process. Heterogeneity in design relates to the consideration of differences. When speaking of heterogeneity in design previous research regarded the designed artefact for different use contexts (e.g. Thoresen 1997), how different viewpoints intersect to create socio-technical networks (e.g. Star 1991; Star & Griesemer 1989), or design for different types of users (e.g. Finken 2011; Finken & Mörtberg 2012). In the analysis of the present study heterogeneity refers to the different sets of educational knowledge, skills, age and “situatedness” of the participants involved.

In the examples of early Participatory Design projects we’ve seen how the users of the same workplace culture have a shared understanding of the problem and needs (see e.g. Greenbaum & Kyng 1991). When the use context of the design technology is

moved beyond the work place, to users who have no common starting point to refer to in their participation, or different use contexts of both Social Media and the artefact being designed, the heterogeneity becomes an important point to discuss. The participants' differences are examined, as a force of progression, which is why finding suitable people to participate on Facebook, has been a fundamental part of my translation process. In studies of technology supporting care for elders within the home, such as Smart Homes<sup>18</sup>, Finken (2003) illustrates why differences are important to consider in design (Finken 2011:3). A question raised by Finken is about the dilemma of who to design for and who the future users of the technology are. The heterogeneity considered becomes the importance of designing for different types of people – the elders who have little or no comfort in using technology; the care workers, whose work place is in the very homes of old people; or the family members of the elders who might get the responsibility to maintain the technology (Finken 2011). Finken's use of heterogeneity looks at the object being designed; questioning how to design it for heterogeneous use contexts and whom it should be designed for. Heterogeneity and the intersection of different social worlds analysed in the present study, however, is focused on the tension between them analysed to illuminate how their differences, not only affects the object being designed, but also how the process unfolds on Facebook.

In the translation of the Future Workshop for the online setting heterogeneity serves a different meaning and deals with the different users participating, and the different ways they use the Social Media where the design activity is taking place, as well as the different backgrounds they have and contexts for use of the future technology. As we will see in the analysis of my empirical ground for the present study, I use heterogeneity to deal with the participants' differences according to the method and platform. While previous works have looked at the design in question, the heterogeneity in the present study is concerned with how Social Media made it possible to create a heterogeneous composition of people based on their common interest, rather than a work place culture and shared problem situation (Kensing & Madsen 1991). Because of this significant aspect of heterogeneity they will also be in need of a different approach to facilitation, which is the next theme of my analysis

### 3.2 Facilitation

The second important term I use to analyse the process is 'facilitation'. As a facilitator I had to use different resources to accomplish my facilitation of the distributed participants. I analyse how the distribution influenced my role as facilitator, and how I also needed to consider the different ways of communicating online.

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<sup>18</sup> Smart homes are responsive places where digital networks enables subjects and objects to communicate implemented in older peoples' homes to extend independent living in their own home (see e.g Finken 2011 and Gentry 2009).

Traditionally, facilitation is seen as the designers' practices in a design process (Bødker et al. 1991; Kensing & Madsen 1991), while in the present study it is used as an analytical category to look at my practices as facilitator, and the issues encountered with the participants. Facilitating involve seeing the process from both facilitator and participants' point of view (Kemmis & McTaggart 2005), which is why it is valuable to use facilitation as an analytical category to analyse both perspectives of the process and what happens when they meet in this online Future Workshop. Moreover, the online space has a complex connection to the offline space, but where the boundaries between them are not always obvious. (Hine 2000; Hine 2008). Guimarães Jr. (2005) points to the 'reality' of the feelings and relationships that were built in the online space. The use of the terms 'online/offline' to describe the interaction through the Web, and in face-to-face settings, rather than 'virtual/real', seemed more adequate to distinguish between the spheres of interaction (Guimarães Jr. 2005). For this reason, I use the terms 'online/offline' to distinguish the two social spheres apart, rather than virtual and real. The offline space is connected to the online spheres of interaction making the online just as real as the offline (Guimarães Jr. 2005). It is in my belief that exploring the connections and boundaries in the process is best done through the analysis of facilitation, as the facilitator reflects on the unpredictable processes in the space from both participants' objective, as well as the technical aspect of the method. Rather than through a designer's angle alone with focus on the artefact being designed.

Elovaara and Mörtberg (2010) explain how they start workshop sessions with trying to set a positive atmosphere by serving beverages and light snacks, and giving time for the participants to mingle and get to know each other prior to presenting the design tasks and goals (Elovaara & Mörtberg 2010:172). These are one of the aspects of the online setting that makes facilitation different. All the participants in the online Future Workshop, including myself, are distributed. Therefore, as a facilitator, I was not able to serve beverages or snacks, and create a space for mingling and getting to know each other before starting the workshop. The analysis looks at the facilitation role in relation to the distributed participants. Some just needed a few guidelines and clarifications when things were unclear, while others required more encouragement and continuous feedback. To analyse different situations like these, I have used the term facilitation to shed light upon facilitation of participants in the online Future Workshop, but also the different ways of conveying the facilitation. As there was no verbal speech involved in the online setting, I have had to resort to other resources than available in the offline setting. The resources available online are the functions enabled by Facebook, such as photo or video uploading; text based commenting, linking, direct messaging, etc., but also outside Facebook, such as e-mails. From the explanation of facilitation as an analytical category I use it to shed light upon the duties of the facilitator in the online space, but also the issues and challenges encountered in the translation process.

### 3.3 Fluidity

Another central analytical category used to analyse the process is ‘fluidity’. Fluids can be a metaphor for analysing general social processes (Urry 1998), but it can also relate to the blurriness of the boundaries in a network of relations (Law 1999). In the present study, I use the term fluidity to look at the unstable flow of participation. With this term I shed light upon the flexibility that Facebook enables. I have chosen to use the term fluidity because it points to the fluid ways in which people are able to participate in the space. Participants are able to contribute wherever-, whenever, how much-, and how often they like. In chapter 6 “An Online Future Workshop” I use ‘fluidity’ to analyse the different ways that participants are able to participate, which I call the different degrees of participation. However, the fluidities of participation can also emphasize downsides of the process. These fluid and asynchronous ways of communication that Facebook is enabling, limits the feeling of community (Näkki & Antikainen 2008) because peoples’ different degrees of participation are not always visible in the online space.

Within Human-Computer Interaction (HCI) the fluidity concept is connected to an object and its ability to be adaptive, flexible and responsive to its current context (Winters et al. 2008). The fluidity is then important to consider for the technology to be appropriate and sustainable. According to Winters et al. (2008) it is important to look at how fluidity forces the designer to rethink the functionality of the technological artefact, as their purpose and functionality may have a deeper meaning than initially envisioned (Winters et al. 2008). Fluidity in the present study, thus, refers to the technology’s ability to be flexible according to its context; however, in the online setting the importance of fluidity gets a different meaning than sustainability. The importance of fluidity in the present study lies in the asynchronous communication and different ways of accessing the workshop enabled by the flexible object of Facebook. The fluidity of the participation is accordingly affected by both time and space in the unfolding workshop.

The term may also refer to the blurred boundaries of what constitutes the space. In relation to ANT several objects making up one are related in a network of actors (Law 1999; Law 2007). The boundaries of these objects/technologies are, therefore, analysed in terms of fluidity in a way that they are vague and moving, rather than being clear or fixed (De Laet & Mol 2000). It is this instability that can also be found in the difficulty of looking at Facebook as a strictly online Social Media. The interactions going on online are connected to the offline space as the vast amount of computers, smart phones, tablets, servers, routers, users, etc., makes up the network of actors that we call Facebook. Although the ANT perspective can bring many important aspects to the fore in my analysis, I do not look at heterogenic networks with fluid boundaries of humans and non-humans. In illustrating the fluidity and the different ways that the participants are able to participate in, the fluidity is emphasized

in the way that the online space is already so flexible, letting participation emerge on different levels.

### 3.4 Emancipation

A central part of early Participatory Design was emancipation. As mentioned in the literature review the term is revisited in my analysis in chapter 7 “Looking Ahead: Emancipation, Privacy and Silence”. I use emancipation to shed light upon the initial perspective of Participatory Design and how history is repeated when the method is moved to Facebook. There were several situations in the process that urged me to revisit the notion of emancipation traced all the way back to the very beginning of the Participatory Design adventure in the 1970’s. The system developer was assigned the emancipator role to achieve and secure workplace democracy. This view on the political system developer changed to the view of an ethical system developer in the 1980’s, with the idea that the system developer facilitates, rather than liberates the workers (Bjerknes & Bratteteig 1995). Ehn (1988) discusses emancipation in relation to the development of computer artefacts and transcendence of emancipatory practices:

In the context of design of computer artefacts, emphasis changes from the users’ everyday understanding and use of artefacts to possibilities and constraints hindering transcendence of this practice. But this emancipatory practice is the practice of the users. A design process and methods that support the users to emancipatorily transcend the given practice comes in to focus (Ehn 1988:85).

Ehn highlight that the emancipatory practices are those of the users in which participation became the questions of designing for democracy at work (Ehn 1988:243). Emancipation together with workplace democracy, thus, serves as core principles in furthering the approach shared by its practitioners, and many of the methods and techniques for user involvement therefore have its origination from an emancipatory discourse (Ehn 1988; Bjerknes & Bratteteig 1995; Markussen 1996; Robertson & Wagner 2012). Although, the viewpoints of the term here were pointing towards the workers and the computer technology at work, the concept of emancipation is interesting as I move a Future Workshop to the online space, where some participants find the process less emancipatory.

The political acts of emancipation in Participatory Design that were central in the early days of Participatory Design, have through time and further development of the field been replaced by the term empowerment; the ethical, and perhaps modernized form for emancipation (Robertson & Wagner 2012). Empowerment represents the act of giving somebody the power to do something (Landau 2000). Rather than using empowerment to analyse the situations that pulls the Participatory Design effort back in time, emancipation illuminates the oppressed, and the needs to be freed from social limitations. According to the Cambridge Dictionary of American English (2000) to *emancipate* is “to free (a person, esp. a slave), allowing them to do what they want

and make decisions for themselves. When someone is emancipated they are also freed from social limitations” (Landau 2000). The Norwegian Federation of Trade Unions (LO) wanted to empower the workers at the time and apply the workers’ perspectives in the development of new technology allowing them to be involved in the development of the technology that they were going to use. As such, discussions were about how they were instead of restrained by the technology, liberated and strengthened to do their work (Bjerknes & Bratteteig 1995). In the present study, however, it is the limitations and the restrictions of the participants involved that will be analysed, rather than power given to them. I consider the participants involved already empowered by Facebook, while in the context of using it as a platform for Participatory Design the empowerment turns back to emancipation.

### 3.5 Privacy

Further in my analysis of established Participatory Design themes (chapter 7), I go on to analyse the privacy issues when moving a method to Facebook. Privacy highlights an ethical aspect of the process influencing trust, confidence and insecurities related to participation in the present study. Privacy is not usually accounted for in the traditional setting of Future Workshop, but in the present study it becomes an issue as its meaning is enhanced on Facebook. Ethics is a wide subject dealing with the questions of right and wrong, good, bad and evil, rights and duties, and responsibility and obligation. However, these questions do not necessarily need to be about the big concepts of empowerment, responsibility and autonomy. Ethical issues may just as well be about the smaller things such as what went well, and what went wrong in the process (Robertson & Wagner 2012). This is why I have chosen to analyse the aspects that inform the privacy issues in the process. Several studies have been made on privacy concerns in online Social Networking Sites, but mostly on the implications they may have on a person’s own security, awareness, and privacy settings (see e.g. Gross & Acquisti 2005; Acquisti & Gross 2006; Strater & Lipford 2008) and not how privacy can affect the participation in a online design process. The Future Workshop that unfolds online reveals that privacy in the present study concerns trust. Trusting the people present to remove the fear of appearing too confident or stupid, revealing personal information to strangers, or the assertion of trust to reveal ones own expertise on a certain topic to others who might have better knowledge about it.

In traditional Participatory Design most of the ethical discussions concerning privacy and safety have been in the technologies for home care (e.g. Robertson & Wagner 2012). An example taken from Robertson and Wagner (2012) is the participation in designing devices for care in the home, where elders need to share sensitive stories, and open up about their most vulnerable state (Robertson & Wagner 2012). In examples of studies on design of Social Media (e.g. Zheng et al. 2010; Bradford et al. 2011)) researchers look patients as informants for design. But the issues of privacy and how it affects their participation in the process are not considered.

In the present study however, privacy is regarded as an ethical issue concerning the participation of the participants in their personal online space, and revealing more information than they normally would in a traditional face-to-face workshop. This leads me to take a closer look at how the peoples' participation is affected by the fact that they are gathered in an online space with people they have never met, and will probably never meet face-to-face. As such, privacy has not been considered an issue in face-to-face workshops, as the participants either already know each other from work (e.g. Kensing & Madsen 1991), or that the workshop only requires their participation without a presentation of their full name and a personal profile. Whereas in the online setting some participants may feel less knowledgeable than others, or uncomfortable sharing their ideas and opinions with strangers. This also leads me to the last analytical concept used, silence.

### 3.6 Silence

In the analysis in chapter 7 "Looking Ahead: Emancipation, Privacy and Silence" I also take in to account the unspoken and invisible in the process. These are the actions and opinions that are not voiced out, and the fact that participants could be online and read the comments, but perhaps was not quite sure how to express them. Silence may be neglected in the process because their meaning is not understood if not specifically paid attention to. It is therefore important to consider the meaning of these silences, as they may influence the way we understand and make sense of things (Stuedahl 2010). Although the silent interactions were not visible in the space, the meanings that they carry may have an even deeper significance. In the present study I use the term to highlight the unspoken aspects of the process that may have an influence on, or be influenced by the heterogeneous users, the facilitation or fluidity.

Silence in communication is typically perceived as articulations of the unspeakable or the unspoken. It may also signify power, but at the same time be about powerlessness (Finken & Stuedahl 2008). Silence can also contain the hidden agenda of one group of people in a specific setting, such as the hidden agenda of designers (Markussen 1996; Finken & Stuedahl 2008), but also the notion of fluidity, relating to the different ways of participating in the space. In my analysis, silence of participants in the online space represent powerlessness, both in terms of insecurities, and by being a minority in supporting an opinion or idea. The term silence highlights the aspects of the process that are connected to the emancipation of certain participants and how their silence has a deeper meaning than resistance from participating online. As such, the term can uncover important aspects that may affect the unfolding of the workshop and how the participants relate to each other.

Meanings of silence have been discussed related to traditional face-to-face situations (Mörtberg & Stuedahl 2005; Finken & Stuedahl 2008; Stuedahl 2010), however, there has been no account for the online settings, and what the silence in the present study can represent. Thus, in the analysis of the process in the present study, two forms of

silence are articulated with two different meanings enabled in the online setting. These are the insecurities and entrapment, whereby power relations are the increasingly essential aspects of an online process, and the different degrees of participating, explained in section 3.3. It is important, because as illustrated in previous works of silence, it may have deeper meanings that conflict with the participation and heterogeneous interests in the space. By understanding how these silences can acquire noise or some kind of indication of silence, more degrees of participation can be made visible in the online space.

### 3.7 Recap

This chapter has dealt with a collection of concepts used to analyse the gathered empirical material for the present study. The three first concepts presented, *heterogeneity*, *facilitation* and *fluidity*, have been used as analytical categories to shed light upon the dynamics of the translation process brought into play in a descriptive analysis in chapter 6. The three remaining sections on *emancipation*, *privacy* and *silence* are used in the second analytical chapter of this thesis (chapter 7) to shed light upon the new meanings that terms get when applied to the online setting. The concepts presented build the cornerstones in which the field material has been analyzed and given meaning, but also how new issues arise and become important to deal with.



# 4 Methodology

*Each action taken by the researcher in this vast information sphere contributes directly to the construction of the structures that eventually get labelled “field” or “data”*

(Markham 2005:258).

In this chapter I aim to present the methodological process of gathering empirical material, examining and analysing it, and arriving at my conclusions. I explain my process of choosing methodological standpoint and within this, I move into a discussion of how my study deviates from traditional ethnographic studies. In addition, I reflect upon myself in the field, due to my continuous intervening and participation throughout the workshop. I end with a brief look at the ethical issues of conducting the study.

## 4.1 Choosing Ethnography

In the present section I explain the considerations and deliberations for the choices made in terms of choosing a methodology useful to generate answers to my research question (see section 1.2). Given people’s unpredictable process of generating ideas, it made sense to add an anti-positivistic and open-ended perspective to the activity (Bratteteig 2007). It simply did not feel right to work with quantitative data and rely on numbers and proof to justify why things turn out the way they do in design, or to suggest how things ought to be. Thusly, I chose to omit the use of the positivistic mindset and remain in the interpretive paradigm to give my study an open-ended angle. I view the participants and the processes in the new setting as carriers and conveyors of the information that I am seeking, *interpreting* the meanings of the different interactions and Participatory Design perspectives of the process, such as: heterogeneity, facilitation, fluidity. The purpose of the study is not to give the assumption that utilizing Social Media in the design process will result in better future technology, or a better process. Instead it is an attempt to understand design in a different platform and widen the territories of the Participatory Design community. As Participatory Design initially is a design tradition, which can be located within the *critical* paradigm it was difficult to restrict myself to the interpretive paradigm alone. With the critical views of Participatory Design found in the emancipatory discourse of the tradition described in section 2.2 and section 3.4, and the critical view of privacy and silence, this study is an interpretive ethnography of the process, with a critical centring point in Participatory Design.

In the search for a suitable methodology to examine the translation of a Future Workshop online, and the interactions and processes in this setting, I have considered different research methodologies. Among these are *Design Science*, where the research in information systems address important unsolved problems where understandings of these problems are achieved through building and implementing a design artefact (Hevner et al. 2008); *Action Design Research* reflects the idea that IT artefacts are ensembles shaped by the organizational context during development and use (Sein et al. 2011); and *Action Research*, where the researcher closely collaborates with the practitioners in an organization through an iterative process of research and practice to achieve social change (Baskerville & Wood-Harper 1996). While the latter forms the base of the former two, works within these methodologies are typically prescriptive; meaning that change is sought within the organization. Although I am prescriptive in the way that I am setting the premises for a Future Workshop, and aiming to extract a set of guidelines from the outcomes, the research paradigm I acquire to understand the process is interpretive. To clarify, the present ethnographic study is an interpretative study where I give a descriptive analysis of the prescriptive Participatory Design process. It is prescriptive as I lead the participants through the workshop and seek a set of guidelines.

To describe how the participation and the translation of a method can unfold beyond the physical means of design, I have grounded this interpretive and critical research study in ethnography. This qualitative approach has been focused on to explore the use of Social Media to expand designers' reach to participants and reconsider the foundations of the methods used in Participatory Design. My choice of qualitative research methodology is to understand the process of translation from the point of view of the participants and their context. By getting personally involved in the field I could, with ethnography, develop descriptive understandings of their behaviours (Blomberg et al. 1993). In the book 'Doing Ethnographies' Crang and Cook (2007) articulate the importance of paying attention to the relationships between the different types of people and how they build up ethnographic understandings:

Ethnographies involve relationships developed between people of similar and/or different cultures, classes, genders, sexualities, (dis)abilities, generations, nationalities, skin colours, faiths and/or other identities. What's important about this is that the ways in which these relationships (can) develop have highly significant effects on the understandings, which emerge from them (Crang & Cook 2007:9).

Crang and Cook make an important statement of what ethnographies entail when trying to understand a group of people. It does not simply involve looking at the obvious similarities or differences, or the spoken challenges and interactions. Thus, it is sensible to take a closer look and read the actual meanings and understandings that can be found in between the lines of the relationships to really see how they influenced the workshop and the translation process. Therefore, from the series of issues encountered, such as defining participants, considering differences, facilitating

distributed participants, enabling community feeling, and supporting different perception and uses, I have picked out central issues from this analysis to be further analysed and discussed from different angles (chapter 6 and chapter 7).

Following the description of my process in settling for ethnography, one may naturally question my choice in a study of an established method in an online territory. In the following section I move on to an explanation of how my study deviates from traditional ethnography, while simultaneously underpinning these deviations in an adaption of the approach, virtual ethnography.

#### ***4.1.1 Virtual ethnography***

In this subsection I explain my study's deviations from a traditional ethnographic study and how virtual ethnography supports my deviations. They comprise of holism, online and offline space, and 'natural' occurrences of events. Furthermore, my role as facilitator and researcher have me moving in between alternating mindsets of descriptive to prescriptive, and paradigms were moving from interpretive to critical. It stresses the importance of inter-subjectivity in the ethnography, as conversations and discussions between people are always inter-subjective (Crang & Cook 2007:86). In virtual ethnography the researcher studies the social interactions in the online space of Internet to examine the rich and complex nature of the space. Hine says:

A set of emerging conventions for online ethnographers builds on practices from face-to-face settings, stressing the importance of experiential learning coupled with in-depth engagement with the field. Passive data collection from online settings can appear an easy and convenient route to cultural observation, but repeatedly ethnographers have found more active engagement pays dividends (Hine 2008:257).

As illustrated in the statement, the researchers' presence and engagement in the field is just as important in the online space as offline. However, in conducting the workshop there has been no travelling involved since being "there" is physically impossible and prevented by the fact that the field does not involve any face-to-face interaction (Hine 2000; Wolcott 2010). Burnett (1996) suggests, in virtual ethnography "you travel by looking, by reading, by imaging and imagining" (Burnett 1996:68 cited in Hine 2000:45). I have therefore engaged in the field through virtual ethnography by experiencing the process and involving myself as a facilitator. This way I am able to participate and be present, while still being an outsider by having a specific goal of experiencing the displacement of the method and the participants in mind (Hine 2008).

In my study I needed to give an account for the differences in use of Social Media, and how it influences the design activity conducted. Different from traditional ethnographic studies where the researcher is traditionally able to dive in to key participants of a setting to examine these differences, the online setting creates a barrier that restricts the researcher to dive any deeper than what is in the online space

(Hine 2000). A holistic account of every informant, location and culture in the study of the online space is not possible as all the participants are located at individual times and places during the whole process. Thus, I cannot give an account for the context of every participant involved even though they are quite few; however, interviews can at least give me insight to the experiences of the field from their point of view. The meaningful knowledge in my investigation of the field site through virtual ethnography is then how the participants used and interpreted the workshop on Facebook (Hine 2000).

Furthermore, as I was able to reach some of the participants through offline personal encounters as well as through Facebook (online), the online and offline boundaries of my field are blurred. Virtual ethnography has emphasized the social reality of the Internet and explores the connection between the online and offline space (Hine 2008). Hine speaks of a challenge in virtual ethnography being the boundaries between ‘virtual’ and ‘real’ and finding the connections between them. As the online and offline spheres of interaction are not necessarily detached from each other, nor is the online interaction less real than offline settings, I found the principles of virtual ethnography helpful in analysing these two interrelated spheres. Hence, in virtual ethnography with the different types of mediated interactions the researcher/facilitator needs to be mobile both online and offline (Hine 2000).

Moreover, Facebook is not at all unfamiliar to the participants, or me, nor am I in need to travel to a place of natural context to study the relationships, activities and processes. As such, I am not entering an unfamiliar space that I want to learn about, which is traditionally the case in face-to-face ethnography. Instead I invite people to an unfamiliar setting determined and controlled by me. Additionally, I displace the Future Workshop typically used for offline, face-to-face settings to the online. This opens up for new possibilities that I in the present study am interested in encountering, such as new ways of communicating, facilitating, and participating enabled by the technology. As Wolcott (2010) utters about ethnography: “you never know what to expect as a result” (Wolcott 2010:106). However, in this setting where I act as facilitator and lead the participant’s through my predetermined framework, I deviate from traditional ethnography by ‘knowing what is going to come’. With that said, virtual ethnography has been valuable in studying the naturally occurring situations in this predetermined method and online setting. This prescriptive approach pulls the present study away from traditional ethnographic studies that are normally descriptive to capture the ‘natural occurring’ instances in the field (Silverman 2002). The aim is to understand the context and the people that influence the phenomena, and vice versa. This was important for me to be aware of, because it shows how our social relation of online interaction influences the outcomes that are reported in this thesis. I will reflect further on the inter-subjectivity in the following section.

My deviations from traditional ethnographic studies discussed here have been necessary to go through, because it shows how the field, the participants and I, challenge the traditional ways of conducting ethnographic studies. Not only does the methodology support the study of a field site put together by multiple contexts. It also provides the means of focusing on the different ways of building the knowledge about and experiencing the field, while adapting the ethnography (Hine 2000).

## 4.2 Methods Applied

Here I describe the different methods applied for gathering data within the chosen methodology. A triangular combination of ethnographic research methods has been applied to generate empirical field material. Triangulation strengthens the outcomes reported in the thesis, by letting the reader in on several perspectives of the study by mixing different methods, and increases their validity (Mackey & Gass 2005). It has also been valuable to increase the reliability of the outcomes and creating inter-subjective truths (Crang & Cook 2007).

In a document analysis I examined documents created by the participants involved. These documents included technical implementation reports provided by the involved development company and an application for project resources to learn the background and the objectives of the Heritage Photo project, e-mails, and the current web site for heritage photo site<sup>19</sup>. Data gathered in the field is usually made out of notes from being in the field, listening and observing (Othman 2004). However, for the document analysis in the present study I observed the discussions and documented interactions on Facebook. These documented discussions essentially consist of the interactions and comments fundamental to capture the experiential, rather than physical displacement of the Future Workshop (Hine 2000).

In addition to document analysis, I conducted participant observation. Unlike traditional participant observations, where a researcher participates in unfamiliar settings or activities that he or she wants to learn about (Blomberg et al. 1993; Crang & Cook 2007), I have been observing and facilitating participants from a stand point where I have designed the setting, prepared the discussion topics, and guided them through the activity. Using techniques from Smith's (2008) collection of methods for exploring the world, I have documented my experiences and observations by writing 'experience documentation logs' to document impressions, stories, overheard conversations, reflections and other statements (see exploration #2 in Smith 2008:23). These were noted down in my research diary (figure 1). The research diary is now filled with everything that have made me feel a "twinge of excitement" (Smith 2008:2), such as events, my impressions and learning's, misunderstandings, the questions I pose along the way, cut-outs of e-mails, screenshots and photos to support my memory.

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<sup>19</sup> The Heritage Photo project and the current web site is introduced in chapter 5.

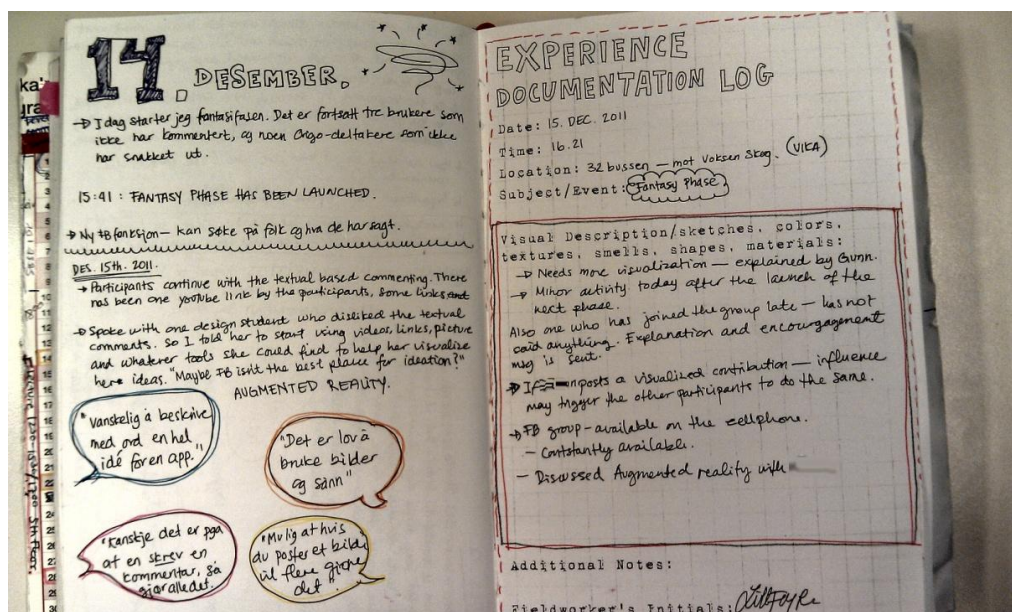


Figure 1: Pages from my research diary illustrating an experience documentation log and my notes

Although, Facebook is largely familiar to both participants and me, the setting they are invited to is unfamiliar to them. Thus, my active participation and interference in the field will strongly affect the outcomes and my interpretations of results.

(...) there are things I will never know about them. But there are also things I can uncover. I develop my own expertise as I go and understand it based on my personal observations. There is no “correct” way of understanding anything (Smith 2008:14–15).

Moreover, the participants also affected me in the setting as I conducted my ethnographic study to let them define the boundaries of the field. This reciprocal influence through participant observations builds the inter-subjective understandings between the researcher and the researched, helping me construct inter-subjective truths through interpretations as a participant (Crang & Cook 2007). Consequently, to strengthen the validity of my observations I have, besides conducting participant observations, conducted interviews with selected participants. Participant observations supported the documentation of my own experience in the field, but just as important is it to understand the actions from participants’ point of view (Blomberg et al. 1993).

The interviews were conducted one to three weeks after the end of the workshop. In total 7 interviews were done with two design students, two representatives from a development company involved, and four from the user group. The design students were interviewed individually in a conference room at the University. The conference room was frequently used for different study-related purposes and was therefore less distracting than finding a new unfamiliar place to talk.

Interviews with the project leader and a communication advisor at the development company were conducted at their office as a group interview. Ideally I wanted to interview each of them separately, and requested 30-40 minutes individual interviews. However, it had been problematic for us to arrange a meeting in the first place as they both had a busy schedule at work. As we got to talk in a meeting room, I felt it was inappropriate to ask one of them to wait outside, resulting in an interview with both of them together. One problem such a setting could have for my results, were the dynamics between them. In example, one interviewee could set out an opinion that the other might agree or disagree to. Either details from the other participant could be lost if the interviewee were to reply with “I agree” or “that pretty much says it all”, or he or she could be unwilling to disagree. To try and avoid such less than full contributions from the interviewee’s I repeated the question to dig out second opinions, or follow up with questions such as “is that how you see it too?” (Crang & Cook 2007).

The ideal solution for interviewing the users would be to come to their municipality and see the context in which they were speaking from. However, the resources for the travelling were limited. The users were from a different municipality and were therefore interviewed by telephone or the Internet enabled video-conferencing tool, Skype<sup>20</sup>. My notes of impressions from these interviews may not have been as rich as the ones where we were able to see each other. I had to rely on my own intuition and interpret the sound of their voices, without any body language.

Each of the interviews lasted approximately 20-40 minutes and was recorded and fully transcribed the same day with thoughts and impressions still fresh in my memory. As a way of letting the participants be a source to shape the field site and the important themes of the study, the interview questions were open-ended<sup>21</sup>. This means that the questions asked were ‘non-leading’, leaving it up to the participant to lead the course of the interview in the broad boundaries of the discussion (Blomberg et al. 1993:134; Crang & Cook 2007:60). People may not always do what they say they do. Therefore, it would be naïve to rely on my observations as facilitator alone, which is why extracting the experiences from the designers and recruited users through these interviews was meaningful for my ethnographic study in terms of the validity and reliability of my observations (Blomberg et al. 1993).

#### ***4.2.1 Thoughts on self-reflexivity***

Within the present study I take on the role as both facilitator and researcher. In this section I shed light on some thoughts of how my own subjectivity is represented in conducting the research methods described in the preceding section. Through our

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<sup>20</sup> Interviews through Skype were conducted as voice-conversations, excluding the use of the video option.

<sup>21</sup> See Appendix A for the interview guide.

interaction as facilitator and participants in the Facebook process, and interviews, we needed to create an inter-subjective space. Inter-subjectivity regards the relation between researcher and the researched, and acknowledging that what one is told is not the absolute truth. Crang and Cook state: “what we bring to the research affects what we get” (Crang & Cook 2007:8). It is, therefore, significant to acknowledge the several sources of ‘truths’ that shape the outcome and how the social relations affect the field being studied (Crang & Cook 2007).

My study arose from an interpretive paradigm, but because of my essential role as facilitator in the practical aspect of my study I move into a prescriptive approach and find myself floating in the spaces between the interpretive and critical paradigm. Since the field notes in my research diary comprise mostly of my own thoughts and impressions I needed to be aware that I was pretty much controlling everything that was going on, and how I perceived the different occurrences. Nevertheless, as a facilitator I needed to explore the process from more than just personal point of view:

Facilitation is not a role to be understood solely in system terms as a specialized role with specialized functions, nor is it to be understood solely in life-world terms as a process of promoting the reproduction and transformation of cultures, social relationships and identities. Instead it is to be understood as a process to be critically explored from both perspectives (Kemmis & McTaggart 2005:594).

The quote explains the important duty of the facilitator of being able to look at the process from the participants’ perspectives. Although Kemmis and McTaggart (2005) talk about facilitating the offline space, this is just as important when the facilitation moves beyond the traditional face-to-face setting. As a facilitator I found myself wanting to always please and encourage the participants to continuously return to the space with their contributions. Motivated by my own hope for a load of ideas, I may have at times, consciously or subconsciously, been meddling with the participants own interpretations and participation in the process with my overly enthusiastic facilitation. Sometimes I might even have acted more enthusiastic than I really was about ideas. A challenge with such group work is that a facilitator can get so excited about the topics being discussed that one can give the impression of being just another participant, risking the inability to guide a discussion (Crang & Cook 2007). Although it might have been so in my case, my enthusiasm could possibly also have been because the participants were surprisingly more engaged than I expected in the first place, revealing how they influenced me, just as much as I might have influenced them, which is why interviews were essential to highlight the participants’ point of view of the process.

In taking on the role as researcher during interviews I acted stupidly curious about everything that participants had to say. Furthermore, most of the participants interviewed were people I had never before encountered or perhaps never would if it wasn’t for the present study. And although I was worrying that my interference in the field would affect their answers, the fact was that they’re participation and answers



would also affect me as a researcher and the notes that I made in the research diary throughout the process. Consequently also, how the gathered empirical data was analysed and interpreted (Crang & Cook 2007). For this reason it was necessary to describe some of the reflections made on my own presence in relation to my choice of methods, because the ethnographically informed study is strongly influenced by the being of the participants, but also me as both researcher and facilitator. Self-reflection has been important to pay attention to in relation to the present study as most of the notes taken in my participant observation comprise of my worries and thoughts in the field. Writing self-reflective notes is also how I as researcher can be conscious about my being through the process as I am subject to be influenced by the field. “Ethnographic research should transform the researcher and it certainly is not for people who are unwilling to take risks with their selves” (Bennett and Shurmer-Smith 2001:260 Crang & Cook 2007:56). As the Future Workshop unfolds and the participants find their place, my thoughts and perceptions transform accordingly.

### **4.3 Analysing the Gathered Material**

In the present section I deal with my analysis process of the gathered field material in relation with the concepts described in chapter 3 “Theoretical Framework”. As this was my first time conducting an analysis of gathered field material I searched for guidance in different literature. I found the framework, provided by Crang and Cook (2007) helpful to guide me through a formal and systematic stage of analysis to see the critical side of the data. The framework was provided to guide a first-time researcher through the transcribed material from participant observations, interviews and other methods systematically, and help make sense of it. The approach is a common approach with ideas taken from ‘grounded theory’<sup>22</sup> (Crang & Cook 2007). This approach is chosen in the present study to turn my messy collection of fieldwork and data into a neat product (Crang & Cook 2007). Although I used the framework provided as help, I have not treated it as an exhaustive recipe. Rather as a source of inspiration and guidance to formally examine my gathered empirical material. In grounded theory, the theories are constructed through systematically examining the gathered material. I, on the other hand, have used the concepts in my theoretical framework (chapter 3) to guide me analytically through the material. The material I have analysed consist of the transcriptions of the online Future Workshop, retrospective interviews, e-mails, and my research diary, which includes thoughts and reflections from every stage of the ethnographic process.

Starting off with the analysis, I read through the gathered material and performed ‘open coding’, using a set of different coloured pens to underline, highlight, or mark different statements and sayings that shed light on the concepts I found important in

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<sup>22</sup> Grounded theory is both a theory and a methodology. As a theory it is the result when one’s empirical material is analysed and structured according to grounded theory procedures and techniques. As a methodology, it is the procedures and techniques that help generate grounded theory from one’s data (Thoresen 1999:4).

the process. These were heterogeneity, facilitation and fluidity (see chapter 3). After examining the data in the first cycle I examined the ‘coded’ materials again (cycle 2) and extracted all the statements that I found by appointing the same colour for similar emerging themes and topics. This is how I managed to see the patterns between the different materials, and extract the most prominent statements to include for my analyses. As such, triangulation was important for the verification of the findings. Table 1 shows the different topics and terms with the assigned colour code used in my analysis. References for the codes were noted in my research diary in case I would forget their meaning.

Colour code	Topic
Light blue	Heterogeneity
Dark green	The online Future Workshop
Orange	Participation
Red	PD-politics (emancipation/ethics)
Pink	Facilitation
Light green	Fluidity of participation
Dark blue	The use of Social Media / Facebook

Table 1: The established colour codes developed through three cycles of reviewing my material

By the third and final cycle I had started to recognise central statements that stood out in the process. Theoretical notes and important statements that stood out were noted on a blank piece of paper (Crang & Cook 2007) that was pasted on the first page of the transcriptions to keep it tidy. The categories extracted in this round of reviewing the material are the issues and themes that seemed to influence the process and the unfolding and further translation. After I had extracted categories from examining the field material, I sorted out central quotes and situations grounding the categories and connecting my own thoughts and observations with the participants statements (Crang & Cook 2007:134–149). Below I exemplify how I related certain statements to my analytical concepts by highlighting them with coloured pens according to their topic. From the transcription of the online Future Workshop I have highlighted one participant saying: “Just for the record... Is this a brainstorming session for an app, and web?” (From transcriptions of online Future Workshop on December 14<sup>th</sup> 2012. My translation from Norwegian). This question posed in the workshop called out for an answer from the facilitator (pink), but also represented a question regarding the online Future Workshop (dark green). In my research diary I had also written: “It is a bit quiet in the group. Perhaps because there is intensity compared to the few hours in online settings, calling for a different type of facilitation?” (Notes from my research diary on December 19<sup>th</sup> 2011. My translation from Norwegian) relating my experience of the silence in the space to the notion of facilitation (pink). I also found

one participant explaining in a retrospective interview about the experience supporting emphasizing the facilitation further: “The last phase was short, I think. There was only a little pep in people. Some of it may perhaps be that we didn’t quite understand what the question was... I did not” (Interview with a participant recruited through a recruitment agency, January 11<sup>th</sup> 2012). The participants’ remark represents both facilitation (pink) and a feature regarding the online Future Workshop (dark green). Through this examination and related topics of facilitation and features of the phase, they all say something about the facilitation in the group and something that could be leading to an analysis of silence. However, the silent activities of the participants was an analytical category that could not be included in the coding, but seemed to be just as important as the aspects that were voiced out. Examples of this were ‘likes’, the participant’s thoughts that were not revealed to the rest of the group, and their way of participating from a distance. Especially important were those that were expressed in the retrospective interviews.

The ‘raw’ material had already been partly analysed in the process and jotted down in the research diary in a somewhat informal and unsystematic manner. The three steps of my described analysis approach have, therefore, been valuable in terms of laying bare, and structuring the supporting statements. With that said Crang and Cook (2007) argue that being systematic this way give more concrete and convincing arguments. By means of this analysis approach inspired by Crang & Cook (2007) I hoped to arrive at conclusions that not only present what I have found in the process, but also explain how I have worked my way through the collected data about the space I have been studying, and gained my concluding understanding of it. Moreover, the analysis of my gathered material was not a process of finding grounds of giving an absolute answer, but a way of giving meaning to the activities and relations that were observed in the online setting (Crang & Cook 2007).

#### **4.4 Ethical issues**

Before I end this chapter, I briefly highlight in the present section some ethical issues that were considered during the process. Although the topic discussed in the group is not one of sensitive matters, neither was sensitive data collected, I wanted to secure the participants’ privacy by keeping all data confidential. To ensure that the confidentiality and anonymity of the participants have been kept, the research study has been registered in the Norwegian Social Science Data Service (NSD). As will be presented in Chapter 5 “Forming My Field Site”, I have assigned pseudonyms for each interviewed participant in order to maintain their anonymity as promised in the informed consent letter (see Appendix B).

As facilitator in the workshop, and a researcher interviewing the participants, I create relationships with the participants I interact with and get the obligation to honour their privacy (Riemer 2008). Informed consents were used to ensure that the participants were aware of what they were participating in and what their rights were (see

Appendix B). They were also informed about my responsibility to keep their identities confidential in the thesis.

The most important ethical issue considers the users' identities on Facebook. The workshop and contributions will be posted online in the "secret" Facebook group. A secret Facebook group allows only the members to see the group, who is in it and what members post. An external agreement with Facebook about the storage of the information of this group was not possible, which is why recruiting only those who already have a Facebook account prior to the invitation was essential in the recruitment process. This was needed to make sure that the participants knew and agreed to the statement of rights and responsibilities, which controls Facebook's relationship with users and others who interact with Facebook. For this reason it was also a vital part of the informed consent to inform the participating persons that they needed to be aware that full name and profile picture would be visible to people outside their existing approved friend's network.

## 4.5 Recap

In the present chapter I presented my deviations from traditional ethnographic study that was supported by the variation of the methodology, virtual ethnography. These deviations consist of holism, the online and offline space, and natural occurrences of events. I also explained how I find myself floating between the tensions of being both descriptive and prescriptive, while at the same time having an alternating paradigm between an interpretive ethnographic study and a critically focused Participatory Design study. The triangulation of methods conducted to do this ethnographic study was document analysis, participant observation, and interviews to find the patterns that could verify the outcomes analysed. They were chosen as a set of corroborating methods to complement each other's strengths and weaknesses, in order to provide an inter-subjective space of information to this study. Due to my dual role as both facilitator and researcher, I have reflected on my presence in the field, and the way the participants and I influence each other. In turn, this also influences the outcomes for this thesis. Furthermore, in my analysis approach I have analysed the gathered empirical material consisting of the transcriptions of the online Future Workshop, retrospective interviews, e-mails, and my research diary. Through three cycles of reviewing the process I have analysed the statements that illuminates the themes presented in the chapter 3 "Theoretical Framework". Finally, I end the chapter with the ethical issues of involving participants and the use of Facebook in the study.

# 5 Forming My Field Site

The case reported for this thesis comprises a Future Workshop through Facebook, lasting for three weeks with a group of invited participants feeding in to a new design of a digital photo-archive on mobile phones. The aim with the present chapter is to present the background for my case, and the chosen platform and invited participants that form my field site. In the first section (5.1) I give an introduction to the development project ‘Heritage Photo’ as a background to the present study. This development project is the centre point of which Participatory Design through Social Media becomes relevant. The following section (5.2) takes up the designing of an online Future Workshop and the participants defining my field site. Within this I explain my choice of using Facebook as a platform. I also provide a description of the different participants that took part in shaping the outcomes of this study, and an outline of the online Future Workshop.

Before proceeding with the present chapter I would like to emphasize that the development company referred to in my case is named *DevBees* to preserve its anonymity.

## 5.1 Background

The section deals with the development project that forms the context for my case. The first introductory meeting about my case took place in early October of 2011 together with the project leader, Peter, and the communication advisor, Wendy; both from the development company, DevBees. Also present was my 2<sup>nd</sup> supervisor from the research facility, Sintef, who got me in touch with DevBees in relation to the NordForsk research project, SocialL<sup>23</sup>. Peter and Wendy introduced me to the development project ‘Delingskultur i fotoarven’ (Heritage Photo), which had been initiated by the local library in a municipality in Norway (project owners) (Notes from the introduction meeting on October 18<sup>th</sup> 2011). The goals of the project owner’s were: (a) to create an environment that encourages the public to become active in preserving, distributing and developing heritage photos, and (b) to make the heritage photos available to the public, and enable the ability to add their own contributions in the form of comments, knowledge of the objects portrayed on the photos, or adding

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<sup>23</sup> I owe a huge thank you to the research project, SocialL, for providing me with the resources to recruit users for the study presented in the thesis.

images. For this they had requested DevBees to design and implement a web site to make available the photos, and further implement the service as a mobile application (Project owner's application for resources submitted on October 15<sup>th</sup> 2009; Notes from the introduction meeting on October 18<sup>th</sup> 2011).

My goals and objectives were also presented in the meeting. The objective of my inclusion to the Heritage Photo project was, first and foremost, to explore the possibilities of using the online space as a platform for participation and to see what dynamics the translation process could offer designers and the Participatory Design community. In return, the DevBees were interested in the ideas for a mobile application that could come out of such a process, but also to learn more about user involvement through Social Media, and see how they could benefit from adding Participatory Design methods through Social Media in the future. With my idea of an online Participatory Design process outlined, I asked to contribute to the creation of a vision for such a mobile application as a case for this thesis. I was granted the permission to carry out a method for participation through Facebook, and include the potential users in the development of the project (Notes from the introduction meeting on October 18<sup>th</sup> 2011).

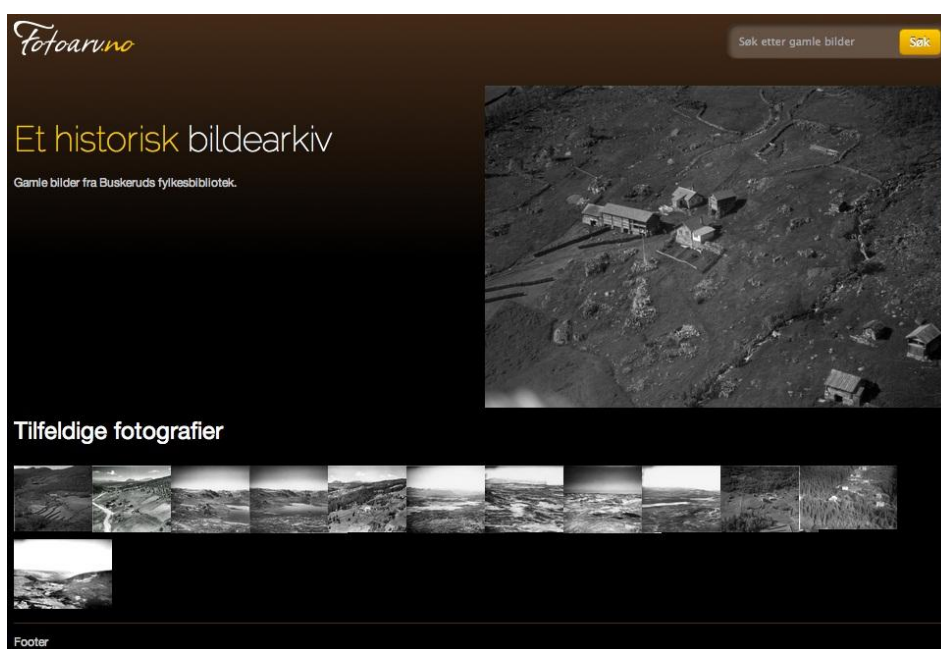


Figure 2: First version of the social web service for Heritage Photo made available on a staging server for testing with beta testers.

In its current form the website for 'Heritage Photo' (accessed through a desktop browser) is created with minimal functionality implemented (Figure 2). It is, as of today, primarily based on search functionality. The user can search with photos' metadata and browse through the material. It is also possible to get a random image shown on the screen, due to the lack of inserted metadata, in order to make available

all the photos. Also, the ability to share images through Social Networking Sites (Facebook, Twitter, Google+ and Origo) is enabled, as well as a comment field enabled by Origo. Although Origo provides the service, users are not required to have a user account here. The option to use an existing Facebook, Twitter or Google account is also provided to lower the threshold for people to come in and use the service (From the development company DevBees' implementation report accessed November 7<sup>th</sup> 2011). Some of the issues that DevBees have had to deal with included the issues of getting access to the pictures in the databases and the amount of work to retrieve metadata for the photos giving the pictures a sense of context and meaning. They gave an example of how similar projects have managed to collect metadata for a historical photo archives. The National Archives in USA uploaded a large amount of the historical images on 'FlickR' and asked people to help them unveil what the photos were portraying<sup>24</sup>. The response was enormous and the National Archives received metadata for the images telling them about what, who or where the images were portraying (Notes from my research diary on October 18<sup>th</sup> 2011; Interview with Peter and Wendy on January 9<sup>th</sup> 2012). Although DevBees wanted to perform something similar, they were concerned with several issues, such as access to the photos and the lack of resources to complete the task. With the projects owners' desire for an open development process, where users are invited to form the project and provide input, I proposed an online Future Workshop to explore the possibilities of participation with Facebook as its platform. As mentioned, DevBees wanted to gain new ideas and help from the potential users to design the mobile application, and learn more about what online user involvement could provide for them. Peter and Wendy from DevBees gave me permission to join the project as their interests could be met through their participation together with recruited user participants. As such, the expected result from the process of the unfolding Future Workshop on Facebook was two-fold; firstly, an idea for a mobile application in the form of a low fidelity prototype based on the discussions with the involved participants. And secondly, in my interest an unfolding process that could be documented and analysed to develop a deeper understanding of the translation of a Future Workshop on Facebook (Notes from my research diary on October 18<sup>th</sup> 2011). The case was, in my opinion, from these goals an appropriate centring point for examining my research question and seeing what happens when a Future Workshop is moved to the online setting.

## 5.2 Designing an Online Future Workshop

This section explains the aspects that formed my case. In designing an online Future Workshop I have made a series of choices about what platform to use, who to involve, and how to structure the Future Workshop online. In explaining my choices I also emphasize the reasons for making certain decisions. The Future Workshop and

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<sup>24</sup> FlickR is an online photo management- and sharing application with the goals of helping people make their photos available, and enable new ways of organizing photos and videos (<http://www.flickr.com/>).

Facebook, together with selected participants define the boundaries of my field site that constitutes my case about an online Future Workshop through Facebook.

### ***5.2.1 Facebook: the platform***

I chose to use Facebook as the platform for the present study for the reasons of popularity, familiarity, accessibility and the large amount of applications available. To make the environment on Facebook suitable for the upcoming design activity, I prepared a private group where only invited members could get access. Here I briefly justify my choice of Facebook for this case.

It has now been a little more than 7 years since Mark Zuckerberg and his dorm room buddies launched the Facebook server for the very first time from their Harvard dorm room. Today, the number of users on Facebook has reached over 750 million active users (Behrens 2008; Facebook 2011b; Facebook 2011a; Krivak 2008). In just a matter of months, Facebook managed to become the most popular tool for social communication. Being the most popular Social Media site yet, with a growing number of users every day, Facebook makes it possible to gather a large amount of different types of people. As Behrens (2008) demonstrate, the use of this popularity was a fruitful way for widening the law library's outreach to their students (Behrens 2008). It is this popularity, constituted by being the most trafficked site in Norway<sup>25</sup>, and the fact that it is so widespread, that makes it valuable for this purpose. It also becomes possible to find a large amount of participants suited for the present study.

Facebook's popularity also makes it familiar to a large amount of people. Familiarity of Facebook makes it easier for users to participate, as they already know the use of the several features available in the group setting. In addition to communication tools such as chat, direct messages, wall posts, pokes, link sharing and status updates; the Photo, Event, Video, Pages are the central applications "that let people connect and share in rich and engaging ways" (Facebook 2011a). This infrastructure is what millions of people are now engaged in using, which in my opinion is something that designers should utilize for user involvement.

Also, thanks to the rapid development of technology, Facebook is *accessible* through different gateways, i.e. smart phones, tablets, and computers, and at any time of the day. Since the participants will be able to enter the site when- and wherever they want, the use of Facebook can also offer a multitude of interesting aspects of an online workshop to be analysed (Näkki et al. 2008).

In addition to the core features of Facebook to aid participants in sharing ideas and thoughts, there is an abundance of *applications* specifically created for the Facebook platform. Now anyone can develop applications for the Social Media for whatever

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<sup>25</sup> Reported in the traffic ranking service, Alexa, on March 2012 (see <http://www.alexa.com/>).



need or wish. Although it expands the ways of using Social Media in a design setting, I will not focus on the application aspect in the present study. There are many applications to choose from, and choosing the right one, or developing one specifically for this purpose is beyond the scope of my case. Also, all the participants will have to gain skills within the application, which complicates my familiarity argument (Krivak 2008).

### ***5.2.2 Inviting participants***

The participants invited were divided into three categories: the project owners, the designers, and the users. Involved in the study were a total of 18 participants consisting of representatives from three categories. In the following I describe the different categories of participants who participated in the online Future Workshop, their roles in the process, how I got in touch with them, and how they were recruited. Each interviewed participant has also been assigned a pseudonym to preserve his or her anonymity:

1. I had one participant represented the *project owner* serving as the one to maintain the stakeholder premises and principles throughout the process. The project owner is the local library in the municipality who initiated the Heritage Photo project and created the cooperation with the development company creating the web edition. The project owner was recruited through e-mail exchanges and participated slightly at the beginning. However, I have not been able to get in touch with the project owner afterwards for retrospective interviews, and will therefore not be mentioned any further in the thesis (Notes from my research diary).
2. The *designers* were the second category of participants and consisted of five people from the development company, DevBees, developing the Heritage Photo web service, and two design students from the University of Oslo. The creators of the web edition of the service had little or no previous experience with the principles of Participatory Design, while the two design students had both been involved in traditional Future Workshops before. They were, therefore, included to add another perspective to the implementation of the method through Social Media (Notes from my research diary). Interviews were conducted with two representatives from the developers of the web service, and the two design students described further below:
  - *Peter* is the project leader of the web edition of the Heritage Photo at the development company, DevBees. As project leader he has been involved in the phases of planning, designing and developing the Heritage Photo site, and has a significant influence as to how the development of the Heritage Photo service turn out. Peter was also my

main contact in connection to the development project (Group interview with Peter and Wendy on January 9<sup>th</sup> 2012).

- *Wendy* works as a communication advisor at DevBees. As communication advisor she is an active user of different types of Social Media. She uses Social Media to engage in different online discussions about technology, Social Media and professional-related topics. In relation to the Heritage Photo and the cooperation with the project owners she has been involved in communication strategies with the project owners (Group interview with Peter and Wendy on January 9<sup>th</sup> 2012).
- *Belle* is 25 years old and studies to become an interaction designer at the University of Oslo. Through studies of designing information systems, she is familiar with Participatory Design and Future Workshops and had expectations of how the workshop would work. She uses Facebook to keep herself updated with her friends (Interview with Belle on January 9<sup>th</sup> 2012).
- *Jasmine* is 29 years old and goes to the same study programme as Belle. She gained experience with Future Workshops in association with a course on experimental IT design at the university. Jasmine considers herself a typical user of Facebook, which she describes as someone using Facebook for getting updated; sending messages, posting weird things and pictures (Interview with Jasmine on January 10<sup>th</sup> 2012).

With Belle and Jasmine's experiences and expectations of the methods' progression and outcome, I hoped that their participation would provide insight in the process that would lead me to an understanding of the designers' experience and perception of an online workshop that could lead to the development of guidelines.

3. The potential *users* of the service were recruited through a professional recruitment agency specialising in recruiting for data collection and analysis by a series of filtering questions (see Appendix C). The participants were offered the chance to win an iPad after participating in the workshop. The selection of participants was invited on the basis of their knowledge or interest in heritage photos and photography, and the degree of their use of Facebook. In total 12 users were invited to participate in the project, 8 were considered 'active' by sharing thoughts and ideas with the group. Although the participants shared the enthusiasm for heritage photo and lived in the same municipality, their educational backgrounds varied from a student studying

nutrition to a teacher, a car mechanic and technical IT support representative. I have interviewed four users after the workshop ended to hear about their experiences from the process.

- *Phillip* is 45 years old and works within IT user support. He finds no problem using Facebook for communicating with people he has never met before (Interview with Phillip on January 11<sup>th</sup> 2012).
- *Aurora* is 36 years old, studies nutrition and uses Facebook daily to keep in touch with her friends. She considers herself a shy person who tends to be quiet in large groups (Interview with Aurora on January 13<sup>th</sup> 2012).
- *Alice*, a 21 year old student and was the youngest participant recruited for the workshop. She visits her Facebook profile daily, and finds security in not knowing the other participants or being able to view each other's profiles (Interview with Alice on January 23<sup>rd</sup> 2012).
- *Eric* is 38 years old and works as a project leader within IT with experience in graphic design. He has never been particularly concerned about sharing information on Internet unless it is something he does not want to circulate (Interview with Eric on January 23<sup>rd</sup> 2012).

In addition to these invited participants I also participated in the process as a facilitator. My mission was to set up the frameworks for the online Future Workshop by controlling the phase shifts and providing feedback of encouragement. The participants presented above are vital basis for forming my ethnographically informed field site. In the next section I introduce the framework that leads the present study in to the prescriptive mindset, because of the framework I set on Facebook through a Future Workshop. Through the overview presented here I also justify the choices made to translate the method from the traditional offline engagement, to my vision of an online Future Workshop.

### ***5.2.3 Outline of a Future Workshop on Facebook***

The following is an outline of the process that I was looking to run through Social Media. The outline is based on a traditional Future Workshop, translated to correspond to the online setting: similar to a traditional Future Workshop the online version would consist of the three fundamental phases: (1) The Critique phase, where participants critique their current situation, (2) the Fantasy phase, where participants imagine changes for an ideal situation, and (3) the Implementation phase about the one suggested idea most favoured and how to implement it to the real world (Greenbaum & Madsen 1993). Figure 3 illustrates the workshop on Facebook and the critique phase.



Figure 3: Screenshot of the group wall with the Critique phase banner leading the discussion topic.

In face-to-face settings the groups are split into separate teams for discussions and presentations. Organizing and splitting an online Facebook group in to teams and giving presentations to each other, was not possible in the online setting. A part of the translation therefore was to allow the participants to create their roles of action in the space in a response to each other's participation instead of giving them concrete guides of how to act, or what roles to ascribe. The three phases and topics were set as a framework for the participants to move around in as they pleased. Hence, the private online space on Facebook would be a space where communication became asynchronous. The time it takes to get a reply from another member of the group is unknown and a limited amount of hours would no longer be sufficient for each phase if we were to extract enough information. I therefore set a fixed period of one week for each phase to last.

The next step in moving the method to online setting was to define the users. Traditionally when conducting an offline (Future Workshop) method for Participatory Design, the participants consist of a group of people gathered to solve an issue at their common workplace, and thus, have a shared problem area and knowledge of the domain (Kensing & Madsen 1991; Bødker et al. 1991). However, the background for my present study regarded the design of a future mobile application for Heritage Photo, and as the users of smartphones and applications are not limited to workplace cultures this was the type of project where all users could not be included. For this reason, it was more appropriate to base the recruitment of participants on a shared interest of photography and heritage photos, and their familiarity with the use of Facebook. Furthermore, I had to consider the fact that there are different degrees of use when it comes to smartphones and photo archives as well. Because of the differences in age, knowledge, and means for using a smartphone or photo archives, such as Heritage Photo, the wide range of perspectives could in this space get the

opportunity to be joined together, and create something creative (Notes from my research diary). The Future Workshop is a well-known technique to create visions by structured participation (Brandt 2006). By critiquing how things are today, the participants collectively visualize a better tomorrow. This is the key reason why the Future Workshop was chosen for the case – as the existing web solution of Heritage Photo's was not sufficient to activate the public in utilizing the photos.

### **5.3 Recap**

In the present chapter I introduced the Heritage Photo project, the project owners and the involvement of stakeholders as a background for my case. Within this I have described the development company, DevBees, and their relation to the project as developers of the current Heritage Photo web service. Next to this introduction, I have pointed out my consideration for choosing Facebook as a platform for the translation process, and introduced the different participants involved, divided in to three categories: the project owners, the designers, and the users. I have drawn a rough outline of an online Future Workshop based on the core features of the traditional method presented in chapter 2. Following this draw out of my field site I will proceed in the following chapters with a description of the applied online Future Workshop, and an analysis looking at themes that emphasize the challenges and issues encountered during the process. These two analysis chapters present interesting outcomes from the perspectives of participants and me as designer, in relation to other related works. Reader should denote that the following analysis chapters are descriptive from the inter-subjective truths of those involved. Thus, the reader should read with a mind 'switched on' to construct own meanings that can bring even more value to the study.



# 6 An Online Future Workshop

*Part of enabling people to be creative and participate in the design process is in providing the right kind of constraints*

(Hagen & Rowland 2011).

The remaining chapters of this thesis comprise of an analysis of applying the Future Workshop on Facebook. Starting with a descriptive analysis of the process here, I proceed in chapter 7 with analysing certain situation in accordance with Participatory Design perspectives. This chapter is structured the following way. Illustrating how the first steps of the translation process went about, I will in section 6.1 describe the preparations and initial actions analysed in terms of the three key themes of the translation: heterogeneous participants, facilitation of distributed participants, and the fluidity of their participation. Section 6.2 deals with the launch of the translated Future Workshop and the further translations that occurred as a result of unexpected uses and perceptions. The chapter aims to represent the practical part of my research question (section 1.2) of translating a traditional method for Participatory Design through Social Media and documenting the process.

## 6.1 Preparing the Translation of a Future Workshop

In the activity of including the participants in a new setting for design, I had to plan the right sets of limitations for the process and the environment for the particular intention of its creation. How could I present the different phases of the workshop and the activity, and how could I encourage the participants to participate? Questions were also raised of who the right participants for such an activity were, and what types of people were necessary to involve. These issues reveal the preparations and the first subjects of translation required prior to launching the online Future Workshop described in the following subsections.

### 6.1.1 *Heterogeneous participants*

As described in the theoretical framework, heterogeneity in face-to-face settings is focused on the object being designed rather than how the process of designing is influenced by the heterogeneous participants. When moving the method and the design process to the online setting, the focus shifts to the platform, and its ability to combine heterogeneous people based on one common interest, which in this case are the heritage photos. The importance of considering the differences of the participants has, thus, been an important part of the preparations and translation process of a

method. As experienced in determining who and how the heterogeneous participants could be a part of such a workshop, the importance of enabling heterogeneity shows how differences influences the process, and that the needs and requirements for systems cannot be located to one specific interest group (Finken 2011; Bjerknes & Bratteteig 1995). The Social Media as platform enabled these heterogeneous people to meet up and communicate, although they were located in different places at different times. The composition of heterogeneous participants for the workshop were not just separated by age, technological knowledge, educational background and skills, but also in terms of time and space, which consequently suggested the need of a different kind of facilitation. As a first step in the translation of the Future Workshop, a set of participants needed to be defined. Since they were distributed without a common starting point, they needed to be a group of heterogeneous participants with a common interest. As we have seen in theoretical framework, the importance of considering these differences lies in the dilemma of which to actually design for questioning *who* the potential users of the artefact really are (Finken 2011).

Another issue that needed further consideration was the role of the project owner, and the design students and people from DevBees, involved in the creation of the current web service for Heritage Photo. As the first phase of this workshop would involve an invitation to criticise the existing product, I was unsure if it was suitable to involve them for this first phase, as I did not want anyone to feel discomfort in the act of criticism of their work (Notes from my research diary on November 28<sup>th</sup> 2011). Considering whether the project owner and the creators of the service needed to have an observer role for the first phase (critique phase), I realized that I was really compromising an important principle for Participatory Design, that different voices needed to be heard (Robertson & Wagner 2012:4). On one hand, the creators of the service, could get offended by negative statements made about their work, and consequently cause them to be unwilling to participate further in such a workshop (Notes from my research diary on November 28<sup>th</sup> 2011). The criticism could also reach a point of negativity where the creators may feel the need to respond, but be helplessly restricted because of their role as observers. Drawing on the experiences of Finken & Stuedahl (2008), silencing those who have knowledge about the Heritage Photo project (project owner and people from DevBees) can lead to statements from the users, which would perhaps otherwise be hidden (Finken & Stuedahl 2008). As the workshop in the present study takes place online, different from the situations described in Finken and Stuedahl's paper, the silencing of certain participants could also bring forth different meanings than in the offline setting. On the other hand, the nature of the criticism depends on the users' opinions and ways of participating. With the nature of criticism I refer to the negatively loaded critiques, or those of more constructive form. With the project owner and people from DevBees clearly visible in the space, the users may feel the need to restrain their criticism and opinions as a result from not wanting to offend any of the present creators of the service. To maintain the openness and the feature of enabling the different participants to learn



from each others' perspectives and priorities that Participatory Design brings to light, there were no restrictions set (Finken & Stuedahl 2008; Robertson & Wagner 2012). Considering if I were to restrain some of the participants to act naturally, it would also affect the notion of mutual learning (Bratteteig 1997). The different categories of the participants, described in section 5.2.2, were put together in this space for the benefit of learning from each other, and creating a space where the impulses from different levels of educational backgrounds and skills could intersect and create something creative. Silencing two categories, for one phase would consequently disrupt the users from learning about the active designing of the artefact, and the designers from learning about the artefact from the users' point of view.

Restraining some of the participants to take up an observer role for a part of the workshop would not only keep them from learning from each other, but also, as an ethnographic study of this practice, lead me to miss out on processes and interactions furthering valuable understandings. Still, it was made clear that the critique phase was not to bluntly criticise the work, but as a meaningful act to gain awareness of the product and trigger the users to make opinions about the service, and what they would like implemented in the future mobile application (Kensing & Madsen 1991). Meanwhile, though not expecting the project owner, or the people from DevBees to be very active, their participation in this phase could provide them with interesting information and constructive criticism from their users' point of view. The goals of the people from DevBees and motivation for letting me in on their project was, as expressed in section 5.1 to gain ideas from the potential users to help them further their work through user involvement. Their active involvement in all the phases of the workshop was therefore important firstly to promote their goal, but also for the sake of my study and developing an understanding of all the different participant's points of view regardless of knowledge level.

Prior to launching the method on Facebook I had to make decisions regarding the heterogeneity of the users, their interests, and my duties in the space. The preparations of facilitating the distributed participants via non-verbal facilitation are treated next.

### ***6.1.2 Facilitation of distributed participants***

According to Kemmis & McTaggart (2005) a facilitator should not be viewed as one offering technical guidance to members of the group, but rather as one who aims to support the collaboration in which people can engage in exploratory action as participants. With that said, facilitation is more than just a technical role. It is needed when there is an asymmetrical relationship of knowledge or power, which occur when heterogeneous participants meet (Kemmis & McTaggart 2005). In section 6.2.1, the asymmetrical relationship of knowledge, caused by heterogeneous participants in the present study, is illustrated with an example from the process, where a participant feels intimidated by the different levels of knowledge in the group, and reaches out to me. This heterogeneity is enhanced by the participation of distributed participants and

will not disappear without help (Kemmis & McTaggart 2005). In my study, facilitation of the distributed participants was a fundamental aspect of this translation process. Not just because of the asymmetrical relationship of knowledge, but also the unfamiliar setting that I was exposing them for. The process of the Future Workshop could simply not unfold without somebody having the knowledge of and giving guidance to lead its progression. Thus, from the moment the participants accept the invitation and join the closed design group on Facebook the actions I take, as a facilitator, will be crucial for the progress. As Crang and Cook (2007) express, ethnographers should avoid the “do-then-read-then-write model” when conducting research (Crang & Cook 2007:33). I see the same necessity of preparing as a facilitator prior to the activities to commence, as blindly relying on the methods phases and expecting the topics and design endeavour to be understood and met without any further complications would be naïve (Crang & Cook 2007). Being aware of what issues and challenges I could possibly encounter in the course of each phase was, therefore, worth some time thinking through. In preparing for the online Future Workshop I needed a way to visibly introduce and create divisions between the three phases. Figure 4 illustrates the three banners I prepared for the execution of each phase in the workshop. Since the facilitation could not happen through regular speech as in an offline setting, the banners were an essential part of giving the participants a centring point, and distinguishing the phases apart. They were also helpful in effectively guiding the participants to discussion with the curious-but-uninformed role as a facilitator (Crang & Cook 2007).

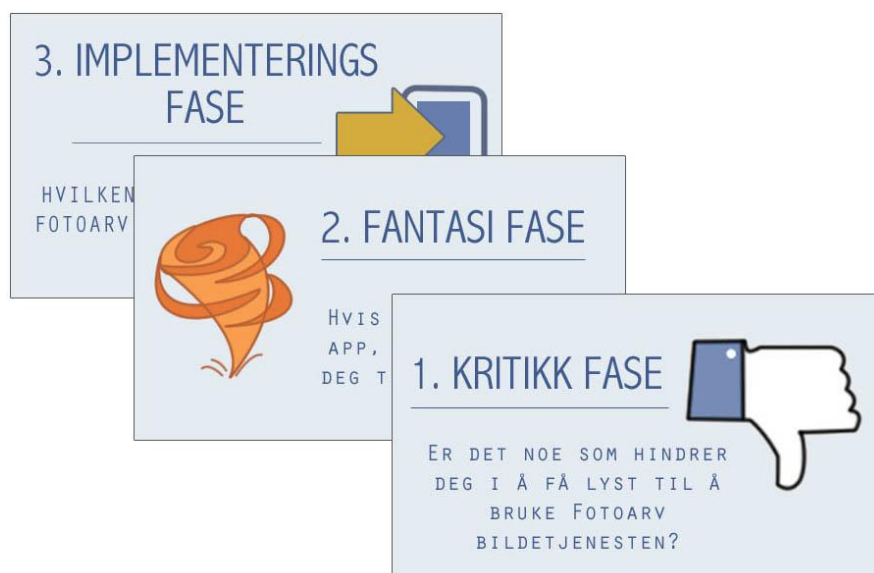


Figure 4: pre-prepared banners to illustrate the different phases of the workshop.

The introductory quote to this chapter states that a facilitator of the design process, needs to provide the right constraints or a framework (Hagen & Rowland 2011), moreover, as suggested by Crang & Cook (2007), most ethnographies should be of

the non-directive approaches. An important part of preparing these banners was, therefore, formulating the questions posed to lead the topic of the phases. They needed to be open-ended and non-directive, and at the same time invite commentary, dialogue and individual interpretations. More importantly, they needed to stimulate creativity and forward thinking. As an important part of the method, these banners created the framework that the participants could move in. As expressed by Näkki et al (2008) there are issues of lost community feeling when Participatory Design is enabled through the Internet, because participants are not able to see or hear each other, and spontaneously give replies. This feeling of community is vital for the participants to commit to the project at hand, but one of the issues of distributed participatory design (Näkki et al. 2008). As the heterogeneous group of people were coming together in this space, they needed a way for their differences to meet and bring creativity to the present study. The banners presenting the ongoing phase were a way of supporting and facilitating the heterogeneity by bridging their differences. Although, the phase-banners were a fundamental part of aiding me in facilitating the fluidity of participation, I also needed to be present and aware of my own participation in the space<sup>26</sup>. Apart from the willingness to seem over enthusiastic about the workshop and all contributions by participants, I sought something that would aid me in the role of facilitating in such a new platform for Participatory Design. Motivated by Brazen (2011) about creating an environment for co-creation I prepared two conceptual values for the activity to keep in mind and reflect upon in my own participation, *principle* and *action* (Brazen 2011). These values were not presented as rules of action in the space, but conveyed in an indirect manner as a part of the facilitation role. For instance, the principle I set for the workshop, “sharing one idea is better than sharing none” could be conveyed through an encouraging reminder. A sample of this, extracted from the online Future Workshop on Facebook, exemplifies how I tried to maintain the balance between facilitating the distributed, heterogeneous participants, and conveying a principle, while keeping my distance as a special kind of participant:

We are now a good mix of designers and developers, project owners and users on this site! Fun to see the dedicated contributions from all parties! We continue with the critique phase over the weekend: “Is there anything that prevents you from using the Heritage Photo web solution service?” Remember that one idea is better than none! (My Facebook post to the participants taken from transcriptions of the online Future Workshop on December 7<sup>th</sup> 2011. My translation from Norwegian).

The principle represented what I wished the participants to acknowledge in this online setting of envisioning a design for a mobile application. Despite the fact that the participants all have different educational backgrounds, varying sets of skills, different intentions of joining, and may be present in the online setting at different times and different physical contexts, the participants and myself as a facilitator were

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<sup>26</sup> Thus, when I speak about fluidity in the present study I refer to the different degrees of participation the heterogeneous participants demonstrated in the process.

all there for the same thing. The aim was, as they were informed when they were asked to join, to collectively come up with a concept for a mobile application of the Heritage Photo website for historical photographs. Therefore, the principle highlights a key point that all contributions are valuable, regardless of technical- or design experience. It is my belief that, as every little bit counts; one idea may be the driving force of inspiration for the next one. It was also necessary to state a need for action as a second value. The action I found valuable for this setting was: “Respond to one another”. In order to assure progress in the design process, ideas needed to be discussed. It is simply not sufficient to throw in ideas and let them disappear in the space, and as the Future Workshop went on – I found the importance of facilitation and response increasingly necessary. There are several ways to communicate and interact in this setting, and as the one facilitating the online activity; one crucial task was to encourage participants to do so (Brazen 2011). As mentioned in the previous section about the participants’ heterogeneity, they are the driving force of progression in the workshop, which is why encouraging them to act is encouraging them to further the workshop.

And as important the facilitator’s role is in a face-to-face setting where the facilitator has to consider the particular moment and his or her own expertise of the method (Kensing & Madsen 1991), it gets a new meaning and becomes even more fundamental in the online setting. Hence, the online setting required that I gave attention to the separation of time and space. People were able to communicate at different times and different places that were impossible to foresee when they would occur, and because there was no verbal speech involved (Grudin 1994; Ellis et al. 1991), the means of facilitation needed to be communicated differently. In this case I used banners to frame the phases and give instructions – which turned out to be more than just telling the participants what to do, but to also encourage and trigger their imaginations and creativity. This was especially relevant for the fantasy phase.

Additionally, I needed to enter the field site through different gateways depending on my current situation, such as my smart phone, the stationary computer at the University, and my own laptop. This reflects on my ability as facilitator and researcher to enter the site wherever and whenever I needed to, but it also provided the same conditions for the participants, which in turn caused fluidities in the participation<sup>27</sup>. For me as facilitator I needed to be available in different ways to reach out to the insecure participants who needed more encouragement outside the workshop. This entailed being available for the participants online through Facebook, as well as other communication tools, such as e-mails, SMS, and telephone. Furthermore, that I was able to reach some of the participants through offline personal encounters as well as through Facebook (online), highlights how the online and offline boundaries of my field were blurred, because of their complex connection

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<sup>27</sup> See section 3.3 about fluidity for the analysis.

(Hine 2008). However, I believe that the nature of participation is never stable, regardless of being online or offline, and in the translation of the method for its new context of appropriation this fluidity of participation was necessary to address. In the following section I analyse the notion of fluidity in the preparations for the translation.

### ***6.1.3 Fluidity of participation***

The nature of participation has been a dominating issue in the Participatory Design literature, and as the Future Workshop now was to take place at a different setting than the traditional offline one it was, therefore, another point to prepare for (Kensing & Blomberg 1998). Because of the participants' differences I expected that the use and perception of Facebook would also vary (Notes from my research diary February 9<sup>th</sup> 2011). Some Facebook users were logging on several times a day, while others waited until after work to check their notifications. This seemed to have led fluidities in the participation to arise, where the intensity would vary according to factors such as *time* and *space*. The term fluidity can reflect upon both the silent and loud participations of the different individuals involved, and the different ways of expressing ones appreciation or disapproval. There are several situations that illuminate the importance of bringing fluidity to the fore. As it has come to my attention (in the process of my analysis) there was more than just the participants' obvious interaction with each other and new ideas that gave away their participation. Some were also participating without voicing out ideas, but only 'liking' or being quiet, and exemplified the different degrees and ways of participating in this space. The fluidity of participation on Facebook could previously be connected to the object being designed (Winters et al. 2008), or the boundaries in the network of actors (Law 1999). In regards to translations of methods for Participatory Design fluidity thus becomes relevant, as the nature of participation in Participatory Design was never really stable in the first place. But the fluid and unstable participation of the participants could get a somewhat altered meaning online.

One of the factors that seemed to affect the fluidity was *time*. In an offline setting participants of a Future Workshop meet up to undergo design activities in the same room normally lasting for only a short, but intensive, period of time. Daily results from participants was considered not realistic as user involvement often decreased when process and results were not visible enough (Bødker et al. 1991:149–150). Though in the online workshop, as participants could come and go as they pleased (unlike in an offline setting), there was the need for a clear overview of where in the process we were. As mentioned in section 5.2.3, a period of one week was set for each phase of the workshop, because of the uncertainty of time it took before people would contribute again and the communication. On one hand, the wait for a reply could lead the participant to thinking that nobody was interested in his or her idea, and accordingly keeping him or her from contributing again. It could also place a large strain on the pursuit of a community feeling in the online space, because it seemed to

me as if the ones participating the most, and receiving the most encouragement and replies were more likely to gain the community feeling than the ones keeping to themselves (Notes from interviews with the participants in my research diary from, January 2012). On the other hand, the increased time gives the participant's time to reflect on and interpret the contributions from the other group members, and to create their own. The ideas and contributions put forth could also be richer than the quick, spontaneous outbursts of ideas that happen in face-to-face workshops. As a result, the quality of each contribution and efficiency of the workshop could be lifted. Some worried that the quality of ideas may also have been compromised as the spontaneity were stripped away (Interview with Belle on January 19<sup>th</sup> 2012; and Interview with Jasmine on January 10<sup>th</sup> 2012), while others meant that the richness of the comments and the time it took to think, provided higher quality (Interview with Peter and Wendy January 19<sup>th</sup> 2012).

Facebook, as a *space* for participation, with its different functionalities and tools also influenced the fluidity of participation. Tools and functions of Facebook were the ability to upload and share photos and videos, links to other websites, 'liking' posts that they fancy, and push the favoured contributions to the top of the group wall<sup>28</sup>. With the hope that these features would aid the participants in expressing themselves, they were fundamental aspects of choosing Facebook for the execution of this workshop (see section 5.2.1). However, the functionality of Facebook was not used as actively as hoped, and the participants heavily relied on text (Notes from participant observations in my research diary, December 15<sup>th</sup> 2011). Due to this heavy use of text-based communication on the site instant documentation was a helpful feature of Facebook to support fluidity of participation. As there was no way of knowing or determining when, or how often, each participant would check in to the group and see the status of the discussions, the automatic documentation of comments and statements structured as a dynamic timeline, the wall offered somewhat of an (unorganized) overview. Using Facebook as a platform enabled several discussions to go on at the same time, because threads of comments built up the discussions. If a participant wanted to start a new topic he/she posted a separate post on the group wall, whereas comments to an ongoing topic became a thread to a discussion (Notes from participant observation in my research diary, December 7<sup>th</sup> 2011; Transcription of the online Future Workshop on December 20<sup>th</sup> 2011). However, this aspect had the tendency to make the stream of discussions cluttered, where posts and comments disappear in the flow if no one picked up the thread and commented on it. While in offline settings the presence of each participant creates a space where the conversation revolves around one topic in one large discussion at a time. A similar issue is noted by Peter, the project leader in the development of the Heritage Photo web solution, expressed his enthusiasm with the use of Social Media in the process:

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<sup>28</sup> 'Like' refers to the act of showing appreciation of someone's post or comment on Facebook with the "thumbs up" symbol, without having to enter text or any follow up comments.

I do not think you would have gained as much; do not think as much specific had been noted [in an offline setting]. Now we sit with a lot of good, creative, rich ideas, because my experience with [offline] meetings is that there are a few who write a lot, and when we walk out from the meeting there is nothing that has been written down. At best, a poor summary, but now we sit with the incredible amount of valuable information in relation to the projects' continuation; I think you have gained much more from this way of doing it than to run a [regular] workshop (Interview with Peter on January 19<sup>th</sup> 2012. My translation from Norwegian).

The statement shows how the use of Facebook and its instant documentation of posts and comments were valuable to the designers and developers of the web service, and the further advancement of their system. As their interest in allowing me to dig into their project from a Participatory Design perspective lied in the hope of learning more about user involvement through Social Media, and gaining experience with structured methods for participation, their satisfaction might have been grounded in the fact that the translation of this method could contribute to their future work and furthering the ongoing project, although they were somewhat sceptical to start with (Interview with Peter and Wendy on January 19<sup>th</sup> 2012). However, the documented design process had not included the quiet participation of several participants who were present, despite their invisibility. As described in the chapter 3 "Theoretical Framework", fluidity in face-to-face settings looks at the objects' sustainability and flexibility (Winters et al. 2008). From the analysis of fluidity in the online setting, fluidity is aimed towards the flexibility of the heterogeneous participant's participation that Facebook enables. They were able to come to the workshop whenever they felt like it, or leave when they had no more to contribute with, which is not possible if we were to sit in a traditional face-to-face design setting. This is why the fluidity of participation is an essential aspect of using online platforms for Participatory Design. Instead of relying on the participants' contribution at one particular moment, the online space enables them to share whatever they can contribute at the time they feel appropriate. I believe it could be valuable for both participants, as workshops no longer have to be another point on their already busy schedule, and designers who could end up with richer user contributions for their development.

The heterogeneity of the participants and the fluidity of their participation needed different kinds of facilitation, and in this online setting I need to be flexible and adapt to their differences, as well as be available on several media. The preparations made prior to the launch of the Future Workshop were crucial in order to prepare a space where their differences could intersect and result in creativity (Kensing & Madsen 1991). In describing the first part of the translation of the online Future Workshop, I have conveyed and analysed the preparations from three perspectives: heterogeneity of participants, facilitation of distributed participants and the fluidity of their participation. The concepts have shed light upon issues including the participants' starting point, which is anything but shared; the balance of constraints and openness of guidance; the needs for a diverse range of resources when verbal communication is

disabled; and different degrees of participation. These are, as we will see, just as relevant in the launch of the online Future Workshop.

## 6.2 Launching the Online Future Workshop

The moment the users were invited to the Facebook group, I felt a surge of tension and anxiety. I was embarking on something that I had never done before, and no matter how much I had prepared for the project an encounter with something unexpected seemed inevitable. The three phases described in the present section showed aspects of the method, which lead to unexpected uses, and hence, revealed how translation of a method for participation is a process. Although, the process of translating the method started prior to its launch, much of the translation carries on during its use. In this section I describe each phase in stages, and pick out essential bits of my examination of field material to illustrate the meaning of my chosen analytical categories in the online setting.

### 6.2.1 Critique phase

In line with a face-to-face workshop, the critique phase took form as a structured brainstorming that focused on revealing issues that the users had with the current web service, and giving constructive criticism on how to improve it (Kensing & Madsen 1991). The participants did not need an argument or justification for their statements. What was important was to support the users in expressing what would keep them from taking advantage of the service, or utilize the full potential of the technology as it is today. The participants were guided to start out the discussions and constructive criticism of the Heritage Photo web service with the following question on the banner: “Is there anything that prevents you from using the Heritage Photo web service?” (Figure 5, my translation from Norwegian).



Figure 5: Critique phase banner with the introductory question: “is there anything that keeps you from wanting to use the Heritage Photo service?”

To my surprise, the participants joining the group entered the workshop with such great eager and enthusiasm, and got ahead of my welcome remarks and introduction.



Before I had managed to introduce the first phase, Eric (a participant from the user group) writes on the group wall: “Is there any more info on the project somewhere? I’m thinking objectives/targets and any specifications?” (Eric posts on Facebook group, December 7<sup>th</sup>, 2011. My translation from Norwegian). I was taken aback by the participants’ question. From previous experience of participating in workshops and focus groups, I had expected people to be reluctant to speak until a facilitator (or some one in charge) would initiate the discussions, as it normally tends to come about in offline, face-to-face settings<sup>29</sup>. All of a sudden, despite my efforts, I did not feel the slightest bit prepared at all! I had formulated the questions that I would ask to guide the participants towards a discussion. I had also made decisions about how the workshop would be structured, and imagined the participants to be in charge of the dynamics within the phases. Also, as I had thoroughly formulated the questions focusing on the methods’ features, I was expecting all the phases and topics to be understood. In the attempt to remove any elements that would put ‘rules’ on how the participant’s could operate in the space, I had neglected to prepare for the misconceptions and requests for further explanations on how the progression towards a final outcome would take form (Notes from my research diary on December 7<sup>th</sup>, 2012). This unexpected engagement of the participant from the very beginning of the workshop demonstrate the very important, but challenging task of a facilitator in finding a balance between providing enough guidance for the participants without leading their answers and infusing their actions with my personal preferences. I did not want to give too many instructions in fear of leading the participants too much, but as it turned out, their unexpected eager and interest made me realize that the information handed to the participants in the invitation e-mail, or the banner alone and a few welcoming remarks were not sufficient (Notes from my research diary on December 7<sup>th</sup> 2011). Understandings of what was going on needed to be worked out through the process, and not in a bulk of information distributed in one go.

To start off the discussions about heritage photos, initial actions were needed. Kensing and Madsen (1991) describe initial actions as particularly important because they were able to get ideas and metaphors that would stimulate alternative views of the work environment that they were designing for. In other words, the initial actions provide bridges between the different backgrounds creating a basis for a common starting point. To establish this common understanding among the participants, they were asked to access the ‘Heritage Photo’ website and get to know the web service, inviting them to pay attention to the functionalities and its content. The designers and developers involved in the creation of the ‘Heritage Photo’ site obviously did not contribute too much to the critiquing task during this phase. In the retrospective interview with the project leader, Peter, and the communication advisor, Wendy, Peter reveals a sense of ownership and affection to the project as a product of his efforts.

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<sup>29</sup> My previous experience stems from my school related and external participation in different face-to-face workshops, focus groups and user testing as both participant and facilitator.

Lill: How was your experience of participating in the workshop as a member of the group?

Peter: I noticed immediately that my comments dealt with defending, in quotation marks, what we had developed (he wave's two fingers above is head to illustrate making quotation marks).

Wendy: Explain (correcting Peter).

Peter: Yes, or to explain, right!

(Interview with Peter and Wendy on January 19th, 2012. My translation from Norwegian).

As mentioned earlier (section 6.1.1), I was reluctant of whether it would be right to include the developers and designers in critique of their work, because I was afraid that they would feel offended, or act defensive (Notes from my research diary, November 2012). The defensive nature that Peter expressed here exemplifies this. They were however still included in the critiquing of their own product, for the same reasons explained in section 6.1.1: the value in getting feedback to improve the web site, and the openness of the Participatory Design to let participants learn from each others' perspectives. Highlighting the need for different voices to be heard is valuable because they have implications on how we encounter, find connections and analyze the situations from the field (Finken & Stuedahl 2008; Robertson & Wagner 2012). More importantly, it shows how mutual learning in terms of Participatory Design is just as relevant on Facebook as face-to-face.

I was pleasantly surprised by the engagement of the involved users, but not everyone shared my excitement. A few days after launching the first phase, I received an e-mail from the user, Aurora: "I feel like a bit of an 'amateur' from reading the comments, and that the other participants seem to be on a different level than I am" (E-mail received from Aurora on December 9<sup>th</sup>, 2011. My translation from Norwegian). Aurora sent me an e-mail expressing her frustration of feeling less knowledgeable about the topic being discussed compared to the others. This was an interesting situation because it highlights the different levels of experience, uses and perceptions of Facebook, smartphones and heritage photos, which reflect back on the participants' heterogeneity and the issues they can cause. It also shows that the facilitator in an online setting, needed to be available through more channels than Facebook only. It did not take long after I had replied with an encouraging e-mail; the participant was soon sharing own ideas and was further encouraged by other participants' positive feedback (Notes from participant observations in my research diary, December 9<sup>th</sup>-12<sup>th</sup> 2011). Rapidly the participants were starting to direct their comments to each other, referring to previously mentioned topics and ideas by others, which appeared to seem as if they acted in accordance to their personal expertise and knowledge, and learned about each other's positions. Through the retrospective interview the project manager, Peter, also utters that because of the role as project manager "I didn't feel

that my role was the one to create ideas, but I answered people more (...) I had the opportunity to lead the debate further and that was also in my interest” (Interview with Peter on January 19<sup>th</sup> 2012. My translation from Norwegian). Concurrently, Phillip (a user) stated about his role: “I am a contributor, not the result giver (Interview with Phillip, January 11<sup>th</sup> 2012. My translation from Norwegian). It seem as if the participants taking their respective roles could be complementing each other, making heterogeneity a benefit, where the developer could further the creativity of the ‘contributor’. The participants’ way of including each other and acknowledging the ideas shared, facilitation became a role that anyone could take on, regardless of educational knowledge. It showed how heterogeneity, fluidity and facilitation were prominent aspects in the process. However, the statement made by Peter may also favour the chosen silence of his own interests and expertise in design<sup>30</sup>.

During this phase the potential users expressed problems with the current state of the web service. Issues raised were: no timestamp that could give the images some sort of context, the need for filtering functionalities, different search options, a way to add descriptions to the images (other than comments), difficult to navigate among the pictures, zooming functionalities, scrolling functions, and too many Social Media sharing options (From transcriptions of the online Future Workshop; Notes from my research diary on December 14<sup>th</sup> 2011).

The phase gave the participants – design students, representatives from DevBees, and users – an understanding of the object of discussion, but also a common starting point, developing from a shared personal interest to the form of an awareness of the problematic elements of the current product, to focus on for the discussions in the next phase. In the initial mutual learning process, which has unfolded in the workshop, especially in this phase, both designers and users were given the opportunities to learn about the different opinions and attitudes towards technology present in the group through simply answering the question on the banner, but also recognize their different roles in the workshop. Facilitation came about through different media (telephone, e-mail, Facebook, informal meetings). Also, through discussions and acknowledging the importance of responding to each other by complementing good ideas, the participants acted on self-imposed facilitation roles: “It is important to give feedback to the other participants as well, and not only front own suggestions” (Interview with Eric on January 23<sup>rd</sup> 2012. My translation from Norwegian). The roles and responsibilities of the facilitator have as such been important to consider in the area of Social Media, as the boundaries between designer and user is altered. Examining the field material revealed situations that called for extra attention by me as facilitator, but also where the participants encourage each other, showing how facilitation came about in different forms. As central as mutual learning is in Participatory Design, the freedom to choose what role to take in the

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<sup>30</sup> I look at the notion of silence further in Chapter 7 “A Perspective Analysis”

process illuminates the shared power highlighted on Facebook, as roles are self-imposed over time.

### 6.2.2 *Fantasy phase*

The Fantasy phase is traditionally structured as the critique phase (Greenbaum & Madsen 1993). In the online Fantasy phase the participants were asked to imagine the perfect app, and try to describe it with the tools available (Figure 6). I considered this the most important phase of the workshop, as their ability to imagine beyond what is realistic to create ideas for a mobile application, was what the Fantasy phase was all about. However, the execution of the Fantasy phase revealed far more than the participants ability to express imaginative applications for Heritage Photos. One of the design students, Belle, expresses frustration of having to mix work with leisure.

I get a bit stressed out from all the comments. Facebook is usually where I go to relax from work and studies (From personal encounter with Belle noted in my research diary, December 19<sup>th</sup>, 2011. My translation from Norwegian).

This statement is important as it illustrates a meaningful notion for Participatory Design and the use of Social Media. As seen here, it does not always support, but also strains, the participants. I will come back to Belle's frustration in chapter 7 "Looking Ahead: Emancipation, Privacy and Silence" and analyse it in relation to emancipation.



Figure 6: Fantasy phase banner with the introductory question: "if Heritage Photo was a mobile application, what would make you use it?"

In the midst of the numerous ideas and comments being shared in the group, however without the same intensive participation by the active participants, Alice (a user) eventually shares about her interest for Heritage Photos. Taking a closer look at the personal sharing, it communicates a simple curiosity of the historical past of heritage with a hint of a challenge for an application:

Must say I've thought many times when I have been at different places that it would be cool to see how it looked before. If the same building still stands, or if it is torn down and put up again. I have also moved a lot over the years, and it would be fun to see what was on the different places before (Alice's post on Facebook. From transcriptions of the online Future Workshop on December 14<sup>th</sup> 2011. My translation from Norwegian).

From this remark the other participants responded with various attempts at giving an answer to how their fellow-participant could retain this interest. One participant suggests an application based on Augmented Reality, which can use the camera implemented on the mobile phone, to generate heritage photos according to its current location, together with a link to a Wikipedia site about Augmented Reality and a YouTube clip to exemplify the idea. Another brings up the possibility of organizing the pictures to enable layers of images according to their period of capture. Further the technology of face recognition is brought up and whether recognition of landscapes is possible. This was interesting to me because one simple personal sharing of interest resulted in a flow of excitement among the participants, and showed how the simple act of devoting one self lead to the emergence of ideas and the surge of interest and inspiration. Also, Participatory Design through Facebook enables the visibility of a statement over time to let more people join in, different from face-to-face settings, where a statement is gone after being uttered once (Notes from my research diary on December 14<sup>th</sup> 2012; Transcriptions of the online Future Workshop on December 14<sup>th</sup> 2012).

As the participants' activity in the Fantasy phase was not as high compared to the previous phase, I remembered something that one of the design students, Jasmine, involved had told me in the very beginning of the workshop:

I haven't contributed with anything yet, but I have read some of the comment through my mobile phone" (Personal encounter with Jasmine on December 8<sup>th</sup> 2012. My translation from Norwegian).

Jasmine demonstrates how the workshop being conducted in the online setting made it possible for the participants to carry with them the 'space for participation' wherever they went, but more importantly, that even though a participant seemed to be quiet or not sharing ideas, it did not mean that they were not 'present' in the space. Reflecting on the concept of fluidity that this aspect was indicating, it was strengthened by the retrospective interview with a different participant, Alice. During the workshop, she had appeared to be partly absent, only contributing with a few comments; however, in the retrospective interview she spoke with such knowledge and such overview of the different discussions that had taken place in the space (Notes from my research diary on January 23<sup>rd</sup> 2012). It turned out that the participant had been more present at the workshop than I was aware of during its unfolding process. This outcome gives emergence to the understanding of different degrees of participation in this online space and where silence is not only a simple sign of disinterest – but also a different

way of participating by being present in the space, without voicing opinions. It also adds to the difficulties of online facilitation as these silences are invisible in the online space, while very much visible in the face-to-face settings. Näkki et al. (2008) describe the participants in the open web laboratory who had no physical contact, which made the feeling of community harder to achieve. Since participants in the present study were not seeing or sensing the presence of their fellow-participants, they could not fully commit to the project. The feeling of community was, therefore, an important part of giving the workshop a stimulating atmosphere and natural creative environment (Näkki et al. 2008; Elovaara & Mörtberg 2010; Brazen 2011). But the degrees of participation and the silence described here seemed also to be affecting the feeling of community and raised the question of whether it is possible to achieve this feeling in an online space where no one could see each other.

In the Future Workshop on Facebook for the Heritage Photo application the range of ideas were plenty, and many of them built up by technical concepts that I personally hadn't even thought of before. Such as, Augmented Reality, layers, family tracing, placing pictures on a map, before and after visualisation, focus on industry along the famous local-river, and so on (From transcriptions of online Future Workshop; Notes from my research diary). During this phase I noticed that the participants were more silent than in the previous one. I was not sure whether they were too busy to attend, or if they simply missed the introduction of a new phase. But I was worried that the phase would totally fail by ending up with complete and utter silence, and needed to use the resources available in the space. The workshop was still going, and there were some who were active. Concerned that if they were to lose the desire to participate due to the lack of enthusiasm from fellow participants, the workshop would probably have been discontinued, signifying how crucial the participation is in Participatory Design through Social Media. To break the silence for the final phase and week, in case it was due to them being unaware of the phases shifting, or that they simply chose not to participate, I decided on sending the participants direct messages through Facebook instead of simply posting the banner on the group wall expecting the participants to pay attention to it (Notes from my research diary on December 22<sup>nd</sup> 2011).

We have come to the third and final round of the workshop! Remember, those who are active in the workshop have a chance to win an iPad! Not bad with an iPad for Christmas if I may say so myself! In the final round, we will agree on a mobile app for Heritage Photo. This is it! You have been through several ideas (check the Heritage Photo group), but now we'll pick one! How does it work? How does it look like? What features does it have? What could have as many people to engage in Photo heritage? Why do we choose to make this particular app?

(A direct message from me to the participants of the Facebook group on December 22<sup>nd</sup> 2011. My translation from Norwegian).

When sending a direct message on Facebook I knew that upon receiving it, they would get a red notification bubble in the top status-bar of their profile. This way I

was sure that the shift to the next phase could not go unnoticed, and hoped that the participation in the final phase would improve. However, it could also be annoying, if the reason for their silence is the intensive activity by certain participants.

### 6.2.3 *Implementation phase*

The ideas that the participants mostly favoured in the previous phase could in the implementation phase be taken a step further to discuss how this vision could be realized, stripping it from the unrealistic features and replacing them with functions that were realizable. In the present study the ideas that were taken up for most of the discussions, were the ideas of Augmented Reality, and the search options. “In general, the purpose of an implementation [phase] is to initiate actions that bridge the gap between vision and reality”, says Greenbaum and Madsen (1993:294). By giving answers to “Which of the apps described would make Heritage Photo the most interesting to use?” (Figure 7, my translation from Norwegian) the hope was to guide the participants to decide which, out of all the concepts and ideas discussed in the previous phase, would make an application for Heritage Photo the most interesting to use and how it could be realized. Consequently, in line with Greenbaum and Madsen, I wanted the question for the implementation phase to bridge the gap between fantasy and reality, and focus on how the idea could be put to action.



Figure 7: Implementation phase banner with the introductory question: "which of the apps would make Heritage Photo the most interesting to use?"

Although, there was a list of concepts and ideas that stood out from the discussions, the implementation phase in the online Future Workshop was where the participants were the least active. Because of the lack of activity here, I decided to extend the end of the final part of the Future Workshop with another week. The implementation phase, therefore, lasted over the Christmas holidays. However, this action did not raise the activity further. The various explanations for the decrease in activity during this phase were expressed during retrospective interviews. Phillip (a user) gives a brief summary of some of the possible triggers for this:

The last phase was short, I think. There was only a little pep in people. Some of it may perhaps be that we didn't quite understand what the question was... I did not, so I tried a little bit (...), and then I got it! But the final phase was in the middle of the Christmas holidays, so I think people were more concerned with pork and sauerkraut than Facebook! So the timing was a bit unfortunate (Interview with Phillip on January 11<sup>th</sup> 2012. My translation from Norwegian).

Phillip reveals in the interview three reasons for the low activity level during this phase. Firstly, he found confusion and furriness in the introduction of the phase. Yet, he was not the only one to suggest this. While one participant asks for further explanation on the phase, another said: "I don't know if such an application exists, but I would use it if it did" (From transcription of online Future Workshop on December 22<sup>nd</sup> 2012. My translation from Norwegian). This concern looks to be pointing at an issue with facilitating and the difficulty with trying to avoid intervening while stimulating active participation. Perhaps the most difficult aspect I have had to deal with in the process of translation was the essential detail suggested by Hagen & Rowland (2001) about being cautious about the amount of constraints provided for the participants (Hagen & Rowland 2011), and the balance between controlling and supporting the participation in the setting as uttered by Markussen (1994):

Cooperative designers do struggle with how to account for their position, and as researchers we enjoy the freedom to invent our own images. We like to say that we work to support people's work, not to control it. But even such a well-intentioned statement may be said to be caught in a dichotomy between control and support, unable to articulate that we may in fact sometimes do both (Markussen 1994:64).

Although I had used a large amount of time trying to prepare my actions as a facilitator and how I could communicate the workshop and its different phases more clearly (visually or textually), I had overlooked an important understanding of the facilitation role: critically exploring the process from both perspectives (Kemmis & McTaggart 2005:594). In preparing the questions for the workshop my disregard in looking at the process from the participants' point of view, had me overlook the misunderstandings that could arise. Participants stated that it was not always clear to them what the differences between each phase were (Interviews with the participants, January 2012). They had different titles; however, the structure basically remained the same in the form of a brainstorming. And I realized the questions could perhaps have triggered different reactions had they been asked in a different way, had I considered both perspectives in the workshop. An example of a clever way of constructing such triggering questions is seen in Alice's personal sharing telling about her interest in Heritage Photos. She explains that she had many times thought that it would be interesting to see what places she visited looked like before (Alice's post on Facebook. From transcriptions of the online Future Workshop on December 14<sup>th</sup> 2011). In an indirect manner Alice manages to create a scenario, which triggers the other participants to come up with solutions to her curiosity about the past. Had I formulated the question similar to the scenario the participant had formulated her



post, perhaps the atmosphere and the contributions would have been different in the process. On the other hand, if I had been creating a series of scenarios for the participants to relate their contributions to, I would perhaps encounter the reoccurring problem for a facilitator of leading the participants into different contexts, when the actual context I wanted them to share, are the ones of their own. At this point, I can only speculate upon the reactions of such scenarios coming from me. However in the context of Participatory Design on Facebook, these considerations say something about the importance of the facilitation role and preparations prior to launching the method.

Returning to the three reasons for the low activity in this phase, expressed earlier by Phillip, the second reason regards the facilitation. The vague introduction of the phases and process might have lead to the perception that the phase was shorter than the two previous ones. The participants wanted more time to think and develop content. Although the phase was extended with an additional week, they thought that the workshop and the final phase in particular, could have lasted even longer. This tells me that when Participatory Design is moved to Facebook the perception of time seem to be distorted and “a week on Facebook is not really that long” (Interview with Peter on January 19<sup>th</sup> 2012). And third, the workshop was launched in the beginning of December; leading the third and final phase to commence right before Christmas. The poor timing affected the participation, which from the Belle’s (design student) view was due to taking a vacation from work-related activities.

It was a pity that it went over the Christmas holidays, because I took the week off and I didn’t even think of it and thought it would proceed after New Years (Interview with Belle on January 9<sup>th</sup> 2012. My translation from Norwegian).

While Aurora, a participant from the user’s side, had other things to prioritise:

I think maybe it was a little stupid time to have it. It was in the middle of the Christmas season and I had exam preparations. I was not quite online as much (Interview with Aurora on January 13<sup>th</sup> 2012. My translation from Norwegian).

Participants seem to agree on one thing: the timing of the workshop is crucial. Though the workshop was carried out in the online space, the processes were still affected by the engagements and affairs in the offline world, demonstrating the strong bonds of the online and offline space, and the fluidity for people to decide when to come and go.

The idea most discussed and ‘liked’ was the idea of enabling Augmented Reality or ‘layers’ in the application to visualize before and after representations of the specific area of which the user is located. The low fidelity prototype (figure 8) was an attempt at visualizing how Augmented Reality and layers could be implemented in the mobile application.



Figure 8: A low fidelity prototype of one of the ideas that had been actively discussed.

The prototype represented the most favoured idea for a mobile application, and how it could possibly be implemented. The benefit of Future Workshops is that it creates a basis for further work of project groups. “Plans for specific outcomes are an important outcome of future workshops” states Kensing and Madsen (1991:166). The outcome from the online Future Workshop was the idea about Augmented Reality for the mobile application and the functions it possibly could include for the potential users. As it turned out the people from DevBees expressed the usefulness of the outcome as Peter, the project leader, expressed in the interview:

(...) The fact that there already exists a sketch is great! And that was also our purpose [for participating in the Future Workshop], so for our part, now we already have a drawing as a start to a project for the mobile bit of Heritage Photo. It's very valuable (Interview with Peter on January 19<sup>th</sup> 2012. My translation from Norwegian).

Despite fluid participation that were not always visible, the difficulties of handling heterogeneity, and facilitating the distributed users, the traditional Future Workshop translated on Facebook resulted in a plan for a mobile application that DevBees could use.

Analysing the launch of the workshop with the perspectives of heterogeneity, facilitation and fluidity, have here highlighted both strengths and drawbacks of Facebook as a platform. Some of these include the importance of reflecting on facilitation from facilitator and participants' point of view, the boundaries between work and leisure, heterogeneity leading to insecurities; and silence straining the feeling of community.

### **6.3 Thoughts From the End**

Before I end this chapter, I would like to add some reflections from the end about the outcome of the workshop and how the participants in the present study were heard. Both in the invitation to the workshop and the introductions to the phases, it was stated that we were going to come up with an idea for a mobile application for Heritage Photos. But by the end of the workshop there were discrepancies of what the outcome for the workshop was and whether the goals of the project had been achieved.

If we arrived at a result? Actually no, I did not feel that it was intended that we should arrive at a result. I think probably more like it was a brainstorming to inform the people that would produce results. That is a different question, and I think we did (Interview with Phillip on January 11th 2012. My translation from Norwegian).

Despite the information distributed about the goal with the workshop, Phillip express a different interpretation of what the workshop was supposed to result in. There were also different perceptions of what a 'result' was. In the description of the Facebook group I stated that: "The goal in this group is to jointly land on an idea for a mobile application for Heritage Photo". However, several participants referred to the outcome of the workshop as many ideas that the designers and developers could use to create an application and visions for a concept for such an application, rather than one specific idea representing all stakeholders' needs and preferences to bring further. As these examples points toward heterogeneous interests and understandings, they also point to the importance of mutual learning. Different understandings such as these influence the process, which in turn influence the outcome (Bratteteig 1997). Differing understandings of the goal can, as such, lead the participants to unknowingly be discussing different artefacts, and different goals.

Together with an end note and a thank you, the low fidelity prototype (figure 8) was posted on Facebook for the participants to see the outcome that they jointly had come up with. Byrne and Alexander (2006) offer fundamental insight to encouraging the users to participate in participatory design.

Primary among the challenges are how to improve the change that the participants can and do contribute, freely and willingly. They should not just be contributing time, but ideas knowledge and insight. They should not just be receiving thanks, and be acknowledged in and receive a copy of a report that may never be read, but should be heard and their input should

ideally lead to action and improvements that benefit the community (Byrne & Alexander 2006:124).

Although the participants did not pay much attention to the low fidelity prototype that was presented on the Facebook group afterwards, it was important to show how their contribution lead to more than just awakened dreams left to wither, but ideas valued and reviewed to hopefully be realized (Byrne & Alexander 2006:124). DevBees representatives found it useful to have the prototype as a start of planning the development of a mobile application (Interview with Peter on January 19<sup>th</sup> 2012. My translation from Norwegian). Moreover, as explained in chapter 5 “Forming My Field”, DevBees were not only interested in the ideas that they could get from the process, but also what they could learn about user involvement through Social Media for future projects. In the retrospective interview Wendy express the usefulness of being involved:

What was helpful to us it was going to improve the service, but also the method. It is something that we can use in other projects that we have. So, to getting systematized the method, as I see it, is very valuable, because we do similar things, just not as systematic. The fact that there was a formal method, I thought that was exciting (Interview with Wendy on January 19<sup>th</sup> 2012. My translation from Norwegian).

Wendy’s statement shows how their goals were met by accomplishing what they were seeking from the beginning. From the first meeting about the project suggestions towards a mobile application for Heritage Photo and learning’s about user involvement was what DevBees were interested in. Although there were discrepancies of what the result was or was supposed to be, both Peter and Wendy were excited about a having ideas and a sketch, and seeing how the method unfolded online (Interview with Peter and Wendy on January 19<sup>th</sup> 2012).

### 6.4 Recap

In this chapter I have given a detailed description of my translation of a Future Workshop, and seen how it unfolds with Facebook as a platform. The analysis has demonstrated the importance of considering the participants’ heterogeneity and its implications for the process. With their differences the participants’ managed to creatively stimulate each other with different ideas (section 6.1.1). However, it also created strains as different levels of skills and knowledge led to varying interpretations and conflicting interests where a way to bridge their differences was needed (section 6.2.1). As the participants are different in several dimensions, they also affected me as a facilitator in relation to my duties, and how the flows of participation turned out in the unfolding Future Workshop. As seen through the process, although preparations were made, I was required to be reflexive as unexpected issues arose (section 6.2.1). The fluid ways of participating were exemplified through the participants’ freedom to come and go as they pleased (section 6.1.3), participants being present in the workshop without contributing with anything

(section 6.2.2), and my poor timing (section 6.2.3). My contribution presented in this chapter has demonstrated how the Future Workshop and Facebook gain new value in Participatory Design as they provided valuable outcomes for both designers and participants outside the traditional face-to-face setting, and workplace scenarios, but also the issues that can be interesting for looking ahead. The outcomes build the basis for developing guidelines presented in chapter 8 “Conclusion”.



## 7 Looking Ahead: Emancipation, Privacy and Silence

In this analysis I embark on a closer look at selected events and issues encountered during this process through different perspectives. The analysis of the outcomes in regards to topics found relevant in Participatory Design serves as steppingstones for the understanding of a Participatory Design through Social Media. Considering perspectives in Participatory Design there are many aspects of the workshop that would be interesting to analyse, such as gender issues (e.g. Sefyrin 2010), roles, relationships and participation (e.g. Hagen & Robertson 2009), coordination and cooperation (e.g. Kensing et al. 1996), or power (e.g. Beck 2002). In this analysis I focus on the well-established concept in Participatory Design, emancipation, which in the present analysis is also connected to notions, such as privacy and silence. The aim is to illustrate how these three notions are intertwined, and are given new meaning and significance when traditional methods for Participatory Design are translated for online appropriation.

In the previous chapter I described the translation process of preparing and conducting a Future Workshop on Facebook. The translation process explored through participant observations, e-mail exchanges, informal conversations and retrospective interviews gave rise to interesting dynamics of the distributed and heterogeneous participants, and the fluidity of their participation. Some central outcomes from translating a Future Workshop were for instance the richer thought process provided by the increased time to think (section 6.1.3), the high enthusiasm of some participants causing others to fall back (section 6.2.1 and 6.2.2), the challenging task of balancing between supporting and influencing the participants (section 6.2.1), the different degrees of participation in the online space (section 6.2.2) and the initial translations and other aspects that affected the participation (section 6.2.3). However, with the different uses of the Social Media, and the lack of spontaneity that Social Media and the participants' distributions bring; the outcomes also lead my analysis towards a revisit of *emancipation*, which have been an important pillar in the discussion of Participatory Design (Ehn 1988; Bjerknes & Bratteteig 1995). My study started out with the goal of translating the Future Workshop for online use, and exploring a new territory for Participatory Design. However, the process revealed more than just the support for participation and the impact on the method when shifting its setting from offline to online. As the approach invited users to act as fully empowered participants

in a design process, the discussion of emancipation became relevant as the two design students, Belle and Jasmine, expressed a feeling of ‘entrapment’ as work tasks became mixed with their personal lives and leisure time on Facebook (section 6.2.2). This is why I dedicate this chapter to the analysis in terms of the central point of departure for Participatory Design, emancipation.

I start by revisiting the concept of emancipation and the political roots of Participatory Design in section 7.1. Then, in analysing the important outcomes in line with related works, I wish to emphasise the ethical questions that come up when applying Participatory Design through Social Media, with focus on privacy (Gross & Acquisti 2005; Strater & Lipford 2008; Robertson & Wagner 2012), and the meaning of silence in this space (Finken & Stuedahl 2008; Mörtberg & Stuedahl 2005; Stuedahl 2010).

## 7.1 Revisiting Emancipation

In this section of my analysis of Participatory Design in a new territory, I analyse outcomes according to emancipation. The nature of these outcomes urged me to revisit this grounding pillar of Participatory Design, which has not been considerably acknowledged in the recent years, although it builds the political spring board of Participatory Design (Bødker et al. 1993). This revisit I believe will be valuable as the political aspect of the field seem to need more reflection when Social Media is introduced to the Participatory Design arena.

Traditional Participatory Design originates from the need to emancipate the users (see e.g. Ehn 1988; Bjerknes & Bratteteig 1995). As it turned out during the online Future Workshop, the emancipation issue seemed to reoccur through the two design students’ frustration of mixing leisure and work, and postponing the workshop for later, urged me to take a look back in to the history of Participatory Design, where emancipation of the workers and democracy at work grew in to a design tradition (Ehn 1988). In my opinion, a Future Workshop should be an engaging activity to join in on, rather than a stressful journey. While most of the participants (excluding the two design students) expressed a fondness for the workshop and Facebook as a platform, then how do I establish an understanding of Facebook as a platform for shared power when the liberating and emancipatory practices for some happened at the expense of others? This is why I take a step back in history and analyse the unfolding of the online Future Workshop in terms of emancipation.

To illustrate how the use of Facebook portray the relation between online and offline (Guimarães Jr. 2005), and can appear intruding to the every day life of the user I will refer to an observation from an event I experienced during this study, but which is not directly connected to it. It raises the question of Facebook as a platform for Participatory Design and whether it actually enables, or forces participation. Together with Belle, and several other people, I received an invite to a party through a direct



message on Facebook. Heavy showers of discussions and friendly bickering about the upcoming party were sent back and forth the day before, and as the party went on the next evening, messages were still being distributed for fun, causing the mobile phones to give notifying sounds only seconds apart. We were all getting some what frustrated about the high activity of meaningless messaging, when the host teasingly suggests: “Well, you could always log out of Facebook on your phone”. Belle glances over at the host with a surprised look on her face, appalled that she could even suggest such a thing: “Log. out. of. Facebook?! What are you...?!”<sup>31</sup> Not only does this situation demonstrate how the processes with the use of Facebook are not limited to the online space, but also how they interfere in the personal lives of the users. The situation and the dilemma of the frustrated Facebook users raise important challenges for the reflections of Participatory Design through the personal online space of people. The amount of online availability brought a dilemma of needing to be constantly available in the Social Networking Sites, even when the intensive activity of its presence in daily life becomes tiresome. It clearly illustrates the users’ wish to escape, but was torn by the sore need to stay updated with the other pleasures of the Social Media. As illustrated in this example, the high degree of some users’ high activity online caused others to feel bothered by the availability; similar to the case with Belle in the online Future Workshop this illustrates how some instances in the use of Facebook calls for the notion of emancipation.

We met Belle for the first time in chapter 7 as one of the participating design students who were bothered by having to mix her leisure time on Facebook with work related activities. Her frustration with the excessive messaging and commenting in the space that penetrated or interrupted her usual use of Facebook caused her to ignore the online activities. In a retrospective interview she elaborates her statement and explains her silence and invisibility throughout the rest of the workshop, blaming the intensive messaging in the group.

There was particularly one person who stuck out a bit, who seemed as if he had an opinion about everything, and I did not want to deal with a big discussion about every little thing I said, in a way. At least not when there are fifteen other who also will write comments on different things. Eventually, there were just too many posts and too many comments (...) I think I really just perceived it as very overwhelming... The Facebook thing... (Interview with Belle on January 9<sup>th</sup> 2012. My translation from Norwegian).

While the overwhelming experience of using Facebook differently than with her usual agenda, she continues in the interview with an enlightenment of her academic experience with Augmented Reality, and that she did not quite personally care for the idea. As several other participants supported the vision of Augmented Reality as a basis for utilizing the historical archive, she felt strained from voicing her disagreement. Instead, Belle decided to stay quiet and avoid arguments with, what

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<sup>31</sup> As the situation described here unfolded outside the boundaries of the online study, Belle has been notified, and given me the permission to use the following situation in the thesis.

seemed like, everyone on the opposite side of her stance. In a different time and space, I was wondering why some people were being so quiet and assumed that the source of this silence was the lack of intensity that is normally found in face-to-face interactions. However, it turned out to be quite the opposite, where my conception of no intensity, was in reality too much for the design student (Notes from my research diary December 19<sup>th</sup> 2012). The example presented here shows how Belle's disinterest and disliking of the idea, together with being overwhelmed by one particular participant's activity, caused her to feel trapped in the workshop. As the workshop was supposed to be a place where the power of decisions for the mobile application was to be shared between different stakeholders, those who favoured certain ideas dominated the power. In terms of emancipation this situation highlights how technology and the relation to other participants created a situation where someone needed to be relieved.

The second design student involved, Jasmine, gives another example of this 'entrapment' by Social Media. She explains that she did not feel that she was able to completely express her opinions and ideas in the space. Due to all the reading and writing that was required with the asynchronous communication, she had begun to censor herself while typing, wondering if the idea she had come up with had been mentioned before, whether it was suitable to write, or wondering if she had written too much, or too little (Interview with Jasmine, January 10<sup>th</sup> 2012). As all the notifications she received on Facebook were spread across work hours, studies and while at home, she had to delay the sharing of her own contributions for later, but still managed to keep herself up to date with the activities of the other participants:

Oh, I think it was okay. But there were quite a lot of messages. Since it was a Facebook group you get notifications all the time about what is happening. So I just had to postpone it until later and update myself while I sat on the tram (Interview with Jasmine on January 10<sup>th</sup> 2012. My translation from Norwegian).

Although Jasmine appears to be quite positive to using Facebook as a platform for the design activity, she reveals the burden of having to deal with all the messages and notifications, by postponing the replies to later instances when she had less to do, such as the dead time while riding the tram. The statements made by both Belle and Jasmine indicates that the process evolved from expectations of one specific outcome, into an overwhelming experience of mixing the highly enthusiastic participants, with those of less personal interest in Heritage Photos, causing this category of participants to partly ignore the workshop. The two design students involved in the process both had prior knowledge and experiences from traditional, offline Future Workshops. Belle was missing the spontaneity and a 'getting to know-each-other phase' as explained by Elovaara and Mörtberg (2010) (Interview with Belle on January 9<sup>th</sup> 2012), while Jasmine express that Future Workshops is a well-known workshop style, especially for those studying interaction design and user involvement (Interview with Jasmine on January 10<sup>th</sup> 2012). These statements show how they both entered the

online setting with certain expectations of how the method worked in a traditional sense; however, they had no relation or knowledge about the ongoing Heritage Photo project, and seemed to have no other motivation to being a part of the workshop than the method itself, and being active users of Facebook. Belle also explains that she would have found it more interesting if the images in the Heritage Photo service included her own municipality.

The old pictures are not particularly detailed either. They were more like: a house, a fence, sort of... I think that I might probably use [the service], if it had been in my own home area, it had become easier to identify myself with the images (Interview with Belle on January 9<sup>th</sup> 2012. My translation from Norwegian).

As she had no relation to the municipality that the service was supporting, she did not feel committed to the project (Interview with Belle on January 9<sup>th</sup> 2012). In drawing attention to emancipation I suggest that a closer look at the statements made by the design students' may show how the Participatory Design process had the opposite effect of emancipation from their perspective and restricted and pressured them as participants in the space of freedom. Or perhaps they were trapped within the boundaries of their own expertise, or the lack of personal interest in Heritage Photos. This might be so, as I may have taken for granted that the interest of design students may not only lie in the interest and specialty of designing, but also in having a personal appreciation for what is being designed. Also, designers are traditionally regarded as the facilitators in workshop, setting the stage for co-design to commence (Hagen & Rowland 2011), however in the present study they were regarded as participants with no control over the process. The knowledge of the workshop that Peter and Wendy did not have may have caused the people from DevBees to have a different opinion. Looking at this as a relation where someone needs to be emancipated, DevBees became more powerful than the design students. Peter and Wendy (from DevBees) expressed scepticism that turned into optimism by the surprising enthusiasm of the users:

I was a little anxious of the participation before it began. And maybe a little sceptical, but I was very pleasantly surprised the first time I went in because there was many and long comments with real content, where people actually propose something constructive (Interview with Peter on January 19<sup>th</sup> 2012. My translation from Norwegian).

The surprising engagement and scepticism that Peter is explaining was also directed to the usefulness of the contributions that could be used to constructively improve his work. Similar to the two design students, Peter and the other people from DevBees, were not from the municipality that the service was serving. Neither, did they have any other relation to the heritage photos other than the project being another one of their many work tasks. They had also (in a more literal sense) gotten the work tasks mixed in to their personal Facebook use; but still, in contrast with the design students, they were more enthusiastic and hopeful toward the process and committed to the workshop. There are some outcomes that point to an understanding of the creators'

higher enthusiasm for the workshop process than the two designers. Firstly, their background knowledge of the project was a lot wider than the one that the design students had and might, as a result, have had a different focus during the workshop. As the creators of the service who had been spending a lot of time designing and programming it, encountering and overcoming technical and practical difficulties with the project, they seemed to have developed a certain attachment to the project (Interview with Peter and Wendy on January 19<sup>th</sup> 2012). Through time of hard work and efforts, their hearts may have lied in the furthering of their ongoing Heritage Photo project, rather than focusing on the online launch of the method<sup>32</sup>. Secondly, the creators of the Heritage Photo web service had never heard of such a Future Workshop and had no prior experience of participating in Participatory Design activities. Let alone a structured method for user involvement. The Future Workshop was just as unfamiliar and ‘different’ to the creators of the Heritage Photo project, as the involved users, which may have caused a curiosity and excitement around the process. A third motivation may have been the point of heterogeneity and use of Facebook. They had a different ways of using Facebook, compared to the two younger designers, taking me back to look at the heterogeneity of users and how this may influence the method and the participation (Boyd 2009). In terms of emancipation, these three points gives emergence to how Peter and Wendy from DevBees gained power through their knowledge of the development project. Compared to Belle and Jasmine who had no personal interest in the topic this shows how interest needs to be considered more in Participatory Design because it might encourage engagement, commitment and mutual learning.

We’ve now seen the designers with design experience’s point of view, whom from this analysis of document analysis, participant observations and interviews in terms of emancipation seemed to have split opinions because of different personal interests, motivation for participating and their use of Social Media. Meanwhile, from the users’ perspective the experience of being included in designing for the future received a different response. ‘Fun’, ‘interesting’, ‘exiting’ and ‘different’ were some of the words they used to describe the overall experience of being included in the workshop. But perhaps the most notable parts of the utterances of using their personal Facebook profile this way, were statements made by Aurora and Alice about the liberating feeling of using Facebook for this purpose (Interview with Aurora on January 13<sup>th</sup> 2012; Interview with Alice on January 23<sup>rd</sup> 2012). Although, they had little experience with offline workshops, the fact that they could not see each other enabled them to contribute more than what they would have if they were sitting in an offline workshop with numerous participants present. Looking at this from an emancipator’s angle of Participatory Design it includes the empowerment of the weak groups of people. Not necessarily referring to “those who are younger or very old, female, of low status groups and/or poor, deprived, disabled and weak [who] will tend to be left

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<sup>32</sup> This may also have been a reason for their self-acclaimed role as ‘defenders’ of their work during the critique phase (section 6.2.1).

out unless care is taken to find them and bring them in” (Chambers 1999:183, cited in Byrne & Alexander 2006). Rather, those who are shy, quiet and/or modest in larger groups in this particular online setting. Although some participants were missing the physical contact with fellow participants, there was also an idea of Facebook as a platform for shy people to voice out their opinions emerging in the process. Unlike Phillip and Eric, Alice and Aurora were not comfortable speaking in large groups, but since one could not see the other participants the threshold for speaking was lowered. This shows how the Future Workshop online also answers to its purpose expressed by Greenbaum and Madsen (1993) of enabling even shy participants to partake in the activity (Greenbaum & Madsen 1993).

I mentioned in section 2.3 that the high value of user-generated content in Social Media, has strengthened the voice of the public. However, the strengthened voice of some, have in this analysis of emancipation also demonstrated a suppression of others. “Emancipation, per se, happens vis-à-vis ‘an other’ and that other is intertwined in the becoming and doings of emancipation” (Finken 2010:90). This has again made emancipation an important term of focus in Participatory Design when conducted online. As seen in the analysis, the design students, people from DevBees and the users got a relation of conflicting interests, which in turn develop the tensions of emancipation where someone needs to be emancipated in relation to someone else.

## **7.2 Privacy**

Although most ethical discussions of privacy and confidentiality have been relevant in designing technology for home care (Robertson & Wagner 2012) it becomes a central point to discuss in this new setting of designing for a mobile application where the boundaries between public and private are disappearing. As we have seen in the previous chapter (chapter 6), it is not only the participants who influence the online workshop, the participation, and the outcome; but also, the technological platform where it is unfolding. I use privacy to look at the ethical aspects of the process that illuminates the participants’ trust and insecurities when participating using their personal Facebook account. Privacy is used to analyse the process, even though it has not been of importance of designing something outside the personal and sensitive sphere of one’s personal life, because it raises ethical privacy issues in a way that they have not been raised before. In this section I suggest that the privacy of participants in the online setting is also influenced by the fact that privacy of their personal Facebook profile is compromised. Compromised, in a way that they reveal certain personal information by interacting with strangers that may or may not lead to privacy implications, such as stalking or identity-theft (Gross & Acquisti 2005).

In order to use a Social Networking Site, such as Facebook, one is required to register with a valid e-mail address and full name. One’s real name and profile picture are information that are publicly available by default and will help friends and families to identify respective individuals. If a person is not comfortable sharing their real name,

the option then is to deactivate or delete the Facebook account (Facebook 2012). The terms of using Facebook appear pretty straightforward for networking and keeping in touch with friends and families online. This becomes problematic as the participants in the present study interact with people they don't know rather than family, friends or other acquaintances. For the use in an online design process where people have never met in the offline setting the use and exposure of personal information needs further consideration. The informed consent in the case of the online Future Workshop entailed the understanding that the participants were familiar with the terms of use provided by Facebook (Appendix B). Although the Facebook group was private where only invited members could enter and see the members of the group, participants were made aware of the fact that Facebook was considered a public space where questions about anonymity, ownership of data, safety, and privacy and consent, were raised. The different takes on privacy on Facebook could, nonetheless, be affected by the fact that they were communicating with strangers. Belle tells me that the use of her Facebook profile to communicate with people she had never met before made her worry if people would judge her based on the information on her profile:

What I think is strange is when you do not see the person... and do not get to see what they're like, then I can judge them very quickly on what they write and think. And I think that they probably do it on me too. Since Facebook is very personal profile, you know, I was in a way a little afraid to expose myself too much (Interview with Belle on January 19<sup>th</sup> 2012).

As Belle and Jasmine mentioned in the interviews a 'getting to know-each-other phase' is normally initiated before a design workshop starts, using their personal Facebook profile made them feel more exposed than they were comfortable with. Elovaara and Mörtberg also use such a phase in their workshops to set a positive atmosphere before the method and the aims were presented (Elovaara & Mörtberg 2010). For many reasons, the transparency that Belle and Jasmine were seeking in getting to know the participants is a vital part of the offline design process in the form of mutual learning (Bratteteig 1997), and as they have both full name and a profile picture already exposed, their wish of a presentation round raises ethical questions in terms of trust in the online space and how it affects the participation with unknown people. On the other hand, Peter articulated that if we were to start off with a presentation round where everyone got to know about each other's backgrounds and experiences, then many would have, if not unconsciously, put limitations on the critiques and the things said in the workshop:

I think maybe it would have put some limitations on those who commented. (...) If I were to come in and comment in a group on Facebook knowing representatives of those who had made the solution were there, I think I had restricted my opinions. Perhaps unconsciously, I think... (Interview with Peter on January 19<sup>th</sup>, 2012. My translation from Norwegian).

Because of their knowledge of the different designers and developers they would be more afraid to offend someone, or perhaps feel intimidated to speak (Interview with

Peter on January 19<sup>th</sup> 2012). Neither did the participants in the online setting have a shared problem situation as recommended in face-to face settings, and might as such have differing interests and expertise in the design being discussed (Kensing & Madsen 1991). These examples seemed to deliver an ethical issue of trust vs. insecurities where the workshop online is limited by the fret of trusting strangers with personal information, but also where getting to know each other could limit certain participants. The notion of privacy, therefore, becomes a more of a prominent issue of Participatory Design if it is conducted through Facebook, because the richness of participation is affected.

As mentioned in section 2.3.1, studies on Facebook have concerned privacy and users' identities. The communication advisor, Wendy, representing DevBees express her familiarity of using Facebook in work related contexts, such as Social Media and technology development, and open discussions:

I'm in a lot of closed groups, many professional groups, who have more to do with the type of Social Media and technology development, so for me it is quite common. (...) And I have some open discussions with friends and colleagues on the web and stuff, so I actually do use Facebook for some kind of professional things (Interview with Wendy on January 19th 2012. My translation from Norwegian).

With her job as communication advisor, Wendy seemed to be an experienced and confident user of Social Media, and aware of the new possibilities available in the space. Her way of using Facebook seemed to be just right with the present Participatory Design process. In contrast, the Project Manager, Peter, was not familiar with using Facebook this way, but still found it interesting to put Facebook in a more work related setting with unknown people. His interest was expressed in the positive outcomes of feedback and a sketch towards furthering the ongoing project of the web solution. Examining the different perceptions of the online Future Workshop, I look back at different uses of Social Media discussed by Boyd (2009). As she had looked into when it came to the differences in use of Social Networking Sites, there was a difference between the use by young adults and adults. She describes how the Social Networking Sites had never really been about networking for the younger generation, but the maintenance of already established relationships. On the other side of this, and as illustrated in the statement above, the older generation had a different view (Boyd 2009). Although Boyd (2009) speaks of the relationships created on Facebook, the difference between the young design students' and the more experienced designers' from DevBees take on the process, exemplifies how diverse groups of people use the online tools differently (Boyd 2009), and hence, gets a different appreciation for the workshop despite the privacy issues voiced by Belle. This also shows how privacy issues were handled differently and affected their participation in the space, which in turn also could affect the artefact being designed.

While the users did not mind the use of their personal Facebook profiles for designing in this setting, the requirements for using the Social Networking Site, Facebook, and discussions of privacy lead my perception off to a hint of a community feeling (Interviews of user participants in January 2012). As they were all using their personal Facebook accounts, they were required to participate with their full name and a profile picture. Through collective discussion over time and discussions, some of the participants gradually developed an image of the person behind the name and the profile picture. Wendy also said that over time one could familiarize themselves with the people behind the picture:

One *can* connect to a tiny profile picture and a name over time. You feel you know them a little from the discussion, so there is no problem with people professionally involved when you do not know the person (Interview with Wendy on January 19<sup>th</sup> 2012).

As communicating with strangers seemed to be no problem, this gave signs towards an understanding of familiarity of the participants, and that this feeling did not necessarily have to include visual aids, such as web cams, avatars, or physical contact (Näkki et al. 2008), or a phase for specifically focusing on each other's differences (Elovaara & Mörtberg 2010). But that the increased time, which according to Sanders et al. (2010) is an issue with Participatory design especially in face-to-face approaches, gave emergence of recognition and awareness of the present participants (Sanders et al. 2010). The openness of presenting oneself with complete names and picture gave all the participants the opportunity to apply their own connotations to the person behind the posts and comments.

In this section I have looked at the privacy issues in the process, and how they could affect the unfolding Future Workshop and the designed artefact. The issues raised the dilemma of trust and insecurities, and how different objectives of using Facebook could lead to different takes on their identities exposed for people they don't know. But also, that discussion over time helped some participants develop relationships with the people behind the pictures. Thus, privacy has raised issues that have not been acknowledged a great deal before in face-to-face interactions for Participatory Design; however, when moving the Future Workshop to Social Media, privacy becomes an important topic to pay attention to.

### 7.3 Silence

In the present section I deal with the silent interactions that took place in the process. I use silence as an analytical category to extract the otherwise unspoken interactions, which nevertheless can carry a range of different connotations and meanings (Mörtberg & Stuedahl 2005; Finken & Stuedahl 2008; Stuedahl 2010). Although the silent and invisible participants of the online Future Workshop may not have seemed to offer the unfolding of the process much at first, they revealed to have a greater meaning once looked in to. For instance, I perceived some of the participants as



passive and inactive during the workshop (Notes from my research diary on December 22<sup>nd</sup> 2011). The retrospective interviews and informal meetings with participants revealed that this was not the case. This outcome calls for a consideration of different degrees of participation when operating in an online space and how to make all the levels visible. One such indication is found in the statement made Jasmine who said to have been watching the progression on her cell phone, but not contributed any ideas herself (section 6.2.2):

I haven't contributed with anything yet, but I have read some of the comment through my mobile phone" (Personal encounter with Jasmine on December 8<sup>th</sup> 2012. My translation from Norwegian).

Although she had not contributed yet, Jasmine was present in the space by reading comments and reflecting on her own. Also, it becomes prominent in the example where the participant shows a high awareness of the progressions and interactions in the process, even though it seemed as if the individual was not present in the workshop the whole time. With the state of the art technology of smartphones, portable laptops and tablets, the workshop could be accessible to the participants through several gateways and time schedules. Participants are now able to carry the workshop with them (Näkki et al. 2008). As this had an effect on the fluidity and the different degrees of participation, it also shows that Jasmine's silence was far from being inactive in the workshop. She had been following the discussions, just not yet contributed with anything herself. As the participation of these participants are not as observable as in an offline workshop, the statements show, in relation to the ability to carry the space with them, how the silence illustrated gave emergence to its meaning connected to the fluidity aspect.

However, I was not alone in wondering about the silence in the group as it seemed to cause active participants to think that they were the only ones present in the online space. The silence also affected the participants who were doing their best in being active contributors. As Stuedahl express:

We cannot though frame silences as only concerning the practitioner or the researcher. Also the users are challenged by silences in a PD project, left vulnerable into contemplation, reflection, resistance – and even performing a breakdown (Stuedahl 2010:180).

Although there were many participants present in the space, the silence of others could also compromise the feeling of community (Näkki et al. 2008). Phillip for instance, uttered that people were not focused on the task:

I was not really feeling that there were twenty members there. Because with twenty members, if everyone had been focused on what they should have, there would have been far more posts. I think there were a few posts from some and a lot from few (Interview with Phillip on January 11<sup>th</sup> 2012. My translation from Norwegian).

Although Phillip and I perceived silent participants as non-existing, or disinterested, the meaning of their silence was loaded with more than first interpreted. In an interview with Aurora who was more of a quiet participant, what seemed to be her absence from the workshop – was really her way of participating; waiting for other comments to trigger her. Phillip had perceived participants like Aurora as passive and inactive, when in fact she was very much present with much knowledge of the process than what was visible. Aurora also revealed her insecurities when she sent me an e-mail during the workshop (see section 6.2.1). These outcomes points to the fact that participant's in the online space do not have to be actively commenting and posting thoughts and ideas to be 'present'. This was another example demonstrating what silence could mean in this space. I perceived Aurora as passive to start with, but realized through the e-mail and interview that her silence was based on insecurities, and that she had several times been online to see the contributions (Notes from my research diary; Interview with Aurora on January 13<sup>th</sup> 2012). She was far from inactive or passive, rather afraid to sound foolish among the "more knowledgeable" fellow-participants. Surely, there are shy and quiet participants in offline settings as well (Greenbaum & Madsen 1993); however, as they all sit in the same room, it is easily noticeable who needs more encouragement. However, the facilitator in an offline setting can easily detect the passive participants and ask questions to facilitate them to speak, but as I was never quite sure if the passive member in this online space were present or not, it was problematic to know whether they were following the process from a distance, or not following it at all. This exemplifies how silence as an analytical category initially revealed a sense of insecurity that can be related to feeling lack of emancipation of not having as much knowledge about the topic compared to the others. This is valuable to analyse when looking at Participatory Design in this new setting, as it reveals more aspects of the process, than just the visible. It shows the importance of considering that not just the unspoken is silent, but also all forms of bodily language can affect reactions and interactions. This is relevant for Participatory Design as mutual learning, is not fully worked out if not everyone feels that they can express themselves. In turn it will also influence the design of the artefact (Bratteteig 1997). Because of their personal and geographic differences, if they are not able to mutually learn and understand each other in this space, it will affect the artefact being designed (Bratteteig 1997).

Powerlessness has been illustrated through insecurity, but through silence it also signified entrapment. For instance, as we saw in the analysis of Belle and Jasmine in terms of emancipation we saw that they, in this setting, remained quiet through the fantasy phase and implementation phase. Instead of voicing out opinions and ideas, they felt trapped in the space where they usually come to relax (Interview with Belle on January 9<sup>th</sup> 2012; Interview with Jasmine on January 10<sup>th</sup> 2012). Different from the silence in the first example where silent participants were shy, and insecure, the silence in this example shows how participants also could limit their voice because of feeling that it was too much. In relation to Participatory Design, this silence can affect

the end result of the outcome. Opinions that were not spoken of could have made a significant difference for the quality of the end-result. Silence can have so many different meanings, and the silence of someone can consist of a hidden agenda (Mörtberg & Stuedahl 2005; Finken & Stuedahl 2008; Stuedahl 2010). I have emphasized that the silence of the participants needs to be highlighted in order to understand the process of an online Future Workshop. We have seen how silence becomes a mutual process of affecting each other's participation, where the unspoken is not just invisible and meaningless, but also a way of uncovering roles and relationships, hidden agendas, and power relations, caused by heterogeneous participants with conflicting interests (Stuedahl 2010). In the present study silence highlighted the different degrees of participation exemplified by both Jasmine and Aurora. But also, the heterogeneity of the participants that caused them to have different usages of Facebook and opinions about the ideas, such as the two design students being quieter and differing from the rest of the group who had more interest in heritage photos.

Although the examples above give different meanings to the silence in the space from the powerless, the more powerful also revealed a sense of silence that may have influenced the setting. As Peter mentioned, user participants may have censored themselves if they knew that the developers of the service being critiqued were there (Interview with Peter on January 19<sup>th</sup> 2012). Peter reflects about his presence and power in the setting, and explains hiding his true identity in the group. As such, silence in the online setting has also contained the hidden agenda of one group of people in a specific setting, such as the hidden agenda of designers to avoid having the participants limit their utterances (Markussen 1996; Finken & Stuedahl 2008). This takes me back to the heterogeneity of the participants, as their differences may also be hiding conflicting interests. As explained in section 6.3, the different participants had different opinions on what the result from the discussions ought to be, but not everyone dared to speak out. This means that in conducting Participatory Design methods on Facebook, the silent interactions caused by both the platform and the interaction between powerful and the powerless has got deeper meanings than disinterest or reluctance to participate. The powerful participants being those with the knowledge and interest in heritage photos, while the powerless participants had a different way of participating and using Facebook, and felt trapped by fellow-participants' enthusiasm and knowledge. For this reason, it is important to consider the meaning of silence in the online space where not all actions are visible, because the hidden agenda behind the silence could have a strong influence on the outcome of the workshop.

## 7.4 Recap

This chapter has offered a consideration of central outcomes in the process. Central outcomes were the tensions between participants' different degrees of participation, and the lack of personal interest in heritage photos that caused some participants to

remain silent, and result in power relations between certain participant categories (section 7.1). The use of Facebook also influenced the way some participants were participating due to the concerns of privacy as they were communicating with strangers who did not share the same problem situation (section 7.2). This could also cause several participants to choose not to say anything at all, and led me to look at the silence in the process. Silence stressed the issues of the degrees of participation, power relations and the feeling of community (section 7.3). Analysing the outcomes in terms of emancipation, privacy and silence showed how issues of trust and insecurity, degrees of participation, and power relations are central issues when Participatory Design unfolds online. This analysis has created the building blocks for creating a set of guidelines suggesting central themes for future research on Participatory Design through Social Media.

# 8 Conclusion

By asking the research question: *“What happens when a method for Participatory Design is translated and used on Facebook?”* and examining it from the three perspectives: heterogeneity, facilitation and fluidity, this thesis has analysed the process of conducting a Future Workshop with Facebook as its platform. The translation process has been analysed based on the empirical field material consisting of document analysis, participant observations, research diary and interviews. Despite increasing use of Social Technologies to involve users in open innovation, marketing and online participation, this has not been given much attention in the field of Participatory Design. Since Social Media is made up by the content generated by their users, it seemed to have a similarity with the initial motivations of traditional Participatory Design, of giving all stakeholders a voice in the design process. For this reason, it has been interesting to see what opportunities and issues lies in using Facebook as a platform for Participatory Design. The outcomes of the study have demonstrated how the Participatory Design method, Future Workshop, can go beyond the traditional face-to-face setting and work-related contexts. They have also pointed to new meanings of emancipation online, a central concept in Participatory Design, as well as the new and interesting themes of privacy and silence. I have used my experiences and observations from the process to develop a set of guidelines for designers who wish to use Facebook to involve potential users with traditional Participatory Design methods. The guidelines also promote interesting themes for researching Participatory Design through Social Media. As such, the guidelines are important, both to help designers use online platforms to follow a Participatory Design approach, and to highlight the important issues that need more attention in studies of Participatory Design through Social Media.

In approaching the research question I have in the chapters 2, 3, 4, and 5 given an overview of the groundwork underpinning the analysis in chapter 6 and 7. In chapter 2 “Literature Review” I provided an overview of the knowledge of Participatory Design and Social Media that inspired and supported my positioning. Then, I presented the concepts used to analyse my field material in chapter 3 “Theoretical Framework”, and described how I gathered and analysed my empirical field material within the ethnographic methodology in chapter 4 “Methodology”. Furthermore, I have given a description of the background for the case in the present study and outlined my online Future Workshop on Facebook in chapter 5 “Forming My Field Site”. Upon answering my research question presented in chapter 1 “Introduction”, I

have conducted a practical implementation of the online Future Workshop, described and analysed in chapter 6 “An Online Future Workshop”. Here, outcomes have been analysed according to my three delineating perspectives that illuminated issues I found fundamental for online translation of the method. Chapter 7 “Looking Ahead: Emancipation, Privacy and Silence” continued the analytical focus on the issues and occurrences with the focus on how the grounding pillar for Participatory Design, emancipation, becomes relevant for further research. I also introduce the issues of privacy and silence as central themes to consider when studying Participatory Design through Social Media. My contribution is summarized in the following section, and concluded with a set of guidelines provided on the basis of the outcomes.

### 8.1 My contribution

By exploring the process of translation I have looked at the dynamics of the participants’ heterogeneity and the facilitation of their distribution. These dynamics have also influenced the fluidity of their participation. My contribution consists of the explorations of a translation process. Through this I form a set of guidelines for designers to make use of my experiences from undertaking and analysing a translation process. By examining a new territory for participation I also point out interesting themes giving knowledge in Participatory Design new meaning online. This makes Social Media an interesting territory for the Participatory Design tradition to embrace.

My contribution to the field of Participatory Design through Social Media is an exploration of translating a Future Workshop and using it on Facebook. The ability to translate methods for online settings can have a great impact for the future field of Participatory Design, and for designers of IT. Not only as an extended reach to their participants and users, but also as a new understanding of participation in the context of Social Media. Thus, my intention was never to state that the use of Social Media in order to include users in a design process will improve it, or make a method any better than other methods for involvement used today. Nor was it to prove that the design process would lead to more successful outcomes. Rather, that there is a possibility for user involvement with the use of Social Media in Participatory Design processes. The present study showed how the use of Facebook as a platform gave valuable outcomes for both designers and users involved. The heterogeneity of participants points to issues with the lack of a missing shared problem situation, and the different roles they took, but also how their differences stimulated creativity. Outcomes also pointed towards the needs to reach out to participants in different ways, and the limitations of facilitating in the non-verbal space. Furthermore, the process showed how the participants could be independent and flexible with the fluid time and space, which also affected the feeling of community among the involved. The study is unique and different from previous studies of Participatory Design and Social Media that has focused on open processes, and new methods or platforms developed for the particular purpose. Instead I have focused on an already-established method and platform. This way, both the Future Workshop and Facebook, gained new value in

Participatory Design. Methods can be utilized beyond the face-to-face setting, and Facebook proves to be a useful platform for practicing Participatory Design, and not only for social networking. Since users are no longer required to spend time familiarizing themselves with new platforms making it easier for them to participate.

I have also been examining the outcomes through the well-established term emancipation, and introduced the importance of considering privacy and silence in the research. The analysis has illustrated how it is not only the method and the platform Facebook that are being merged together to provide meaningful outcomes for a development project. However, the concepts and practices in traditional Participatory Design are altered, while new themes are introduced. Through these understandings my study contributes to the study of Participatory Design through Social Media, as the area I have focused on is still woolly and a bit unclear. I have focused on the interactions and facilitation of distributed users in this new territory for participation, and aimed for an understanding of how the method moved from traditional face-to-face setting to the online space with complex connectivity's to the offline space. Issues of emancipation arose in the translation process due to the distributed participants' relations of conflicting interests and knowledge, which in turn developed the tensions of emancipation where someone needed to be emancipated in relation to someone else. In addition, I found ethical considerations of privacy emerge as a central theme to pay attention to in the online setting, as the participants' concerns of trust and insecurity were connected to the privacy on Facebook and communicating with strangers. This way, privacy concerns also affected the participation in the online space. When the Future Workshop was moved to Facebook, silence emerged as a signification of power relations and degrees of participation connected to the peoples' heterogeneity and the fluidity of their participation. Recent Participatory Design studies of using online tools and distributed participants focus on new methods (e.g. Hagen & Robertson 2010), new platforms, and tools (e.g. Näkki et al. 2008; Paulini et al. 2011), instead of using the value in the already-established knowledge of methods and platforms that can be used in new and interesting ways. This study is an example where the existing methods and platforms gain new value through the process of translation, as well as giving the Participatory Design tradition important themes to pay attention to in using Facebook to support participation.

The translation process turned out to be more challenging than I had expected, however, with the difficulties encountered and analysed I draw out the following conclusions from the two analysis chapters. Summarized and viewed as guidelines, I believe that my contribution can be valuable for future utilization of Social Media as a platform for Participatory Design, and to see what aspects needs consideration for a deeper understanding of translating methods online.

## 8.2 Guidelines

The study has demonstrated that performing a traditional method online can give valuable results for a development project, and support different kinds of participation on Facebook. Drawing on my contribution to the field I will here conclude with a set of guidelines as stepping-stones for translating traditional methods. They also present themes that arise in an online process for a deeper understanding of online participation. A guideline is defined according to the Cambridge Dictionary of American English as a piece of information suggesting how something should be done (Landau 2000). The guidelines I present here are not meant to serve as complete instructions on how the translation of a traditional method for online space *should* be done, rather as advice on how designers *can* address and prepare for issues that may arise. I find such a set of guidelines necessary because there is none available in existing literature, as I have come across. This is what motivated me to pursue the development of the guidelines presented on the basis of the outcomes from my translation process.

The six guidelines presented below, I believe, should be available for designers who aim to facilitate a traditional method in an online setting, or for Participatory Design practitioners who wish to examine participation in the online setting.

- **Find participants with a personal interest in the designed artefact**  
Participants in the online setting will not have a shared problem situation, as participants from the same workplace (Kensing & Madsen 1991). A shared personal interest can make it easier for the participants to commit to the project, and also gain a feeling of community over time. When recruiting participants, one important factor is therefore that they all have a personal interest in the artefact being designed.
- **Be available both online and offline**  
The online space is limited to non-verbal, mostly textual, communication, but although the workshop is performed in one chosen Social Media, the dynamics of the workshop stretched across the boundaries of both online and offline space. Hence, the facilitator should be aware the participation is not limited to Facebook only. The facilitator needs to be at the ready both online and offline, with different resources for communicating both visually and textually.
- **Carefully consider the appropriate time and space to support fluid participation**  
An issue of the fluid ways of participating online is considering the importance of *timing*. Designers have the ability to spend all days on site. But do not forget the heterogeneity of your participants, whom may view the participation in this online space as secondary to other priorities. Consider holidays, exams, busy seasons at companies, etc. Moreover, the asynchronous



communication was supported by the automatic documentation in the *space* helping participants get an overview of the discussions' progression online. Therefore, the chosen platform should be one that participants are familiar with, so that it also can support participants' different degrees of participation.

- **Be aware of conflicting interests and power relations**

The issue of emancipation arose in the online setting from the participants' differences in knowledge and interest in the designed artefact. Those in need of emancipation were the design students without personal interest in the artefact designed and remained silent in the process. As emancipation in the online setting does not regard influence-weak workers, but those lacking the interest or knowledge, emancipation becomes important to regard as the relations between the participants influence the participation and the feeling of community, and consequently, the end result of the process.

- **Participation is influenced by privacy concerns**

Privacy has not yet been an issue for traditional Participatory Design. But due to some participants fear of exposing too much of their online profile, privacy and Participatory Design becomes increasingly important. The insecurity and trust issues from communicating with strangers influence the participation in the online space. The ethical aspect of privacy, therefore, needs more consideration to understand how issues of trust and privacy can be handled in Participatory Design through Social Media.

- **Don't forget the silent ones**

Silence can have deeper meanings than we first perceive. In addition, presence in the online space is invisible unless the participant writes something on the wall, or uses the Social Media tools available. Translation of a traditional Participatory Design method online should therefore focus attention on finding a way of visualizing these invisibilities. It is important because silence can compromise the feeling of community in the space, and other participants involved.

In order to propose this set of guidelines I have used both existing literature on Participatory Design and my experiences from conducting and analysing the online Future Workshop. It is my belief that the benefits of Participatory Design and the strengths of Social Media together can be a powerful tool for online participation, distributed Participatory Design, and future design of IT. My view is that these guidelines can support future translations and studies of Participatory Design through Social Media.

### 8.3 Suggestions for Further Research

Throughout the work for this thesis I have seen aspects that could have led to richer understandings and added more guidelines. If I were to proceed with the research on Participatory Design through Social Media, I would be interested in looking at the several of these aspects, because I believe that traditional methods used online can offer the design tradition additional ways to support participation. Using Social Media in this context may also be included in the discussions in the field of Computer-Supported Cooperative Work (CSCW), and how people communicate and cooperate with the help of computers.

I excluded in this study a closer look at those that do not have Facebook, in example: elders who much likely sit with an interest in, and a large amount of information to contribute to such a project on heritage. There are relevant problems around the involvement of these user groups that are at least as important to discuss as the issues raised here. They have not been included in this thesis because of my focus on the method, the translation, the platform (Facebook) and how this is a new arena for Participatory Design. However, it could give an understanding of participants' limitations online.

Additionally, functionalities and tools on Facebook were not utilized in the level that I was expecting, and also as facilitator I was not able to clearly express what their task was, which forced the participants to make their own interpretations of the goal of what to do in each phase. However, had I chosen a platform especially focusing on images (Flickr, Pinterest, Tumblr), or videos (YouTube, Vimeo), the contributions could have been richer with the use of visual aids. Furthermore, design students who normally sits with the facilitation role in such workshops, were in this process regarded as participants. As they were the ones with the most reservations towards the online process, their perception of the workshop and contribution to understanding it could perhaps been different if they had the primary role as facilitators.

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# Appendix A

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## Intervjuguide

Retrospektiv intervju om Future Workshopen for å innhente kunnskap om deltakeres opplevelser fra deltakelsen.

Workshopen handlet om Fotoarv og utviklingen av en idé for en mobil applikasjon av tjenesten. Så det jeg er interessert i å høre om er dine erfaringer og synspunkter i forbindelse med denne workshopen du akkurat har tatt del i.

Innsamlede data fra Facebook-gruppen, lydopptak og transkriberinger fra intervju og annet materiale vil lagres og analyseres i aidentifisert form og anonymiseres ved prosjektets slutt, ikke senere enn september 2012. Eventuelle sitater fra datamaterialet utenfor den lukkede Facebook-gruppen vil kun gjøres aidentifisert.

Intervjuet vil vare ca. 1 time, og du har lov til å avbryte intervjuet når du ønsker. Samtalen blir tatt opp på diktafon, og transkribert. Lydopptak og transkriberinger vil kun være tilgjengelig for meg og min veileder.

- 1 Fortell overordnet om hvordan du opplevde å være med i denne undersøkelsen.
- 2 Hvordan opplevde du å delta i en undersøkelse som et medlem i en gruppe?
  - 2.1 Følte du at det var noe skille mellom deg og de andre deltakerne med tanke på kunnskap og ferdigheter om apper eller Fotoarv?
  - 2.2 Hvordan var det å ikke ha noen F2F møte med de andre deltakerne?
  - 2.3 På hvilken måte fikk du, eller ikke, følelsen av å være en del av et designteam og et design prosjekt.
  - 2.4 Hvordan var stemningen (seriøs, åpen, morsom, osv).
- 3 Hvordan var det å være med i en undersøkelse som gikk over såpass lang tid?
  - 3.1 La du merke til at diskusjonen var delt opp i 3 faser?
  - 3.2 Hvordan synes du det fungerte? Fikk du med deg hva de ulike fasene gikk ut på?
  - 3.3 Hva var bra/og ikke bra med prosessen?
- 4 Hvordan opplevde du å bruke din personlige Facebook profil til å delta på denne måten?
  - 4.1 Var det ubehaglig med tanke på at de kunne sjekke hvem du var?
    - Profil bilde og fullt navn
- 5 Hvordan tror du prosessen hadde vært dersom man hadde sittet sammen rundt et bord med andre hjelpemidler.
  - Spørsmålet viderefører temaet om følelsen av å være del av et team med et mål om å designe et produkt.

- 6** Var du komfortabel med å delta i en diskusjon selv om du ikke kjente alle som var tilstede i gruppen?
- Om svakhet ved metoden, nemlig det å ikke kunne se de man snakker med, og hvordan det evt. påvirker design situasjonen.
- 7** Følte du at du fikk kommunisert dine meninger eller ideer i løpet av undersøkelsen?
- 7.1** Følte du at du kunne gi respons til noen andres ideer?
- 7.2** Formidling av design idé, kritikk av fotoarkiv nettstedet, funksjonalitet.
- 8** Var det situasjoner hvor du følte at du hadde en god idé, men ikke helt visste hvordan du skulle formidle den? Hvordan løste du det?
- 8.1** Kom du på noen ideer som du ikke fikk sagt, eller ville si?
- 9** Hvordan opplevde du at gruppen ga respons på idéer som ble lagt frem
- 9.1** Fikk du tilbakemeldinger på ideer du bidro med?
- 9.2** Hvordan opplevde du dette?
- 10** Hvilken måte synes du var den beste måten å vise eller fortelle om en idé/forslag til gruppen?
- 10.1** Tekst, lyd, bilde, linke til en annen nettside, osv.
- 10.2** Kunne du tenke deg andre hjelpemidler eller et annet sosialt medium som det ville være enklere å bruke i en designprosess som dette?
- 11** Hva synes du om resultatet dere endte opp med til slutt?
- 11.1** Spørsmålet skal trekke temaet om hvordan metoden fungerte for deltakerne videre, og svare på om metoden på sosiale medier støtter deltakelse.
- 11.2** Er det et produkt du kunne tenke deg å bruke? Hvorfor/ Hvorfor ikke?
- 11.3** Hvis du kunne velge ut i fra alle ideene som ble diskutert. Hvilken ville du foretrukket?
- 12** Er det noe mer du har lyst til å nevne i forbindelse med prosjektet som vi ikke har tatt opp?

# Appendix B

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## **Informasjonsskriv for deltakelse i designprosjekt i forbindelse med masteroppgave**

Jeg, Lill Francis Miranda Reyes, er masterstudent i informatikk ved Universitetet i Oslo. I min avsluttende masteroppgave skal jeg undersøke hvordan en tjeneste for historisk bilder på mobiltelefon kan designes. Tjenesten designes i samarbeid med Buskerud fylkeskommune og utviklingsbedriften Origo. Undersøkelsen vil gi grunnlag for å utarbeide første versjon av tjenesten, samtidig som den vil gi kunnskap om hvordan brukere av en slik tjeneste kan involveres i designprosessen ved hjelp av sosiale medier.

Til undersøkelsen inviterer jeg 20-30 personer over 18 år til å være med å designe bildetjenesten i fellesskap med en lukket Facebook gruppe som møteplass. Deltakerne blir bedt om å bidra med og diskutere ideer til tjenesten. Aktiviteten vil foregå over en periode på 3 uker, men deltagerne vil ikke bli bedt om å bidra med noe hver dag og bestemmer selv hvor mye de vil bidra med.

Deltakernes innspill og idéer vil kun være tilgjengelig for de andre deltagerne i den lukkede Facebook-gruppen. Deltakerne oppfordres imidlertid å betrakte gruppen som åpen siden det ikke er mulig å ha full kontroll over innhold på Facebook. Det forutsettes at deltakerne er kjent med Facebooks brukervilkår og er inneforstått hva det vil si å ytre seg på Facebook; vi inviterer derfor kun deltakere som er Facebook brukere forut for, og uavhengig av, denne invitasjonen og allerede har akseptert Facebook brukervilkår.

I etterkant av deltakelsen på Facebook vil det også holdes intervju med noen utvalgte deltakere om erfaringene fra design prosessen. Intervjuet med lydopptak vil vare ca. 1 time, til et avtalt tid og sted.

Det er frivillig å delta og du har muligheten til å trekke deg når som helst underveis uten å måtte oppgi begrunnelse. Dersom du trekker deg vil alle innsamlede data anonymiseres. Innsamlede data fra Facebook-gruppens side, lydopptak og transkriberinger fra intervju og annet materiale vil lagres og analyseres i aidentifisert form og anonymiseres ved prosjektets slutt, ikke senere enn september 2012. Eventuelle sitater fra datamaterialet utenfor den lukkede Facebook-gruppen vil kun gjøres aidentifisert.

Håper du har lyst til å være med. Du samtykker til deltagelse ved å klikke deg videre til påmelding og akseptere invitasjonen til Facebook-gruppen ”Fotoarv appen”.

Studiet er meldt til Personvernombudet for forskning, Norsk samfunnsvitenskapelig datatjeneste AS. Ved spørsmål kan jeg nåes på tlf: 988 22 122, eller [lill.fm.reyes@gmail.com](mailto:lill.fm.reyes@gmail.com). Du kan også kontakte min veileder Sisse Finken på e-post: [finken@ifi.uio.no](mailto:finken@ifi.uio.no).

Med vennlig hilsen  
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# Appendix C

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## Utvalgstrekking:

Jeg er ute etter de over 18 år som har interesse for foto og/eller lokalhistorie. Workshopen skal finne sted i en lukket Facebook-gruppe, og det er derfor viktig at deltakerne er aktive Facebook-brukere som ikke er redde for å dele sine meninger og diskutere på Facebook (eller andre sosiale medier).

Workshopen skal omhandle design av en mobil applikasjon for fotoarv, og må derfor også ha noe kjennskap til bruk av mobile applikasjoner.

## Filtreringsspørsmål:

1. Din alder (Må være over 18 år)
2. Bosatt i hvilket fylke:
  - a. Oversikt over fylkene
  - b. Buskerud
3. Hvor ofte bruker du Facebook?
  - a. Flere ganger pr. dag
  - b. 1-2 ganger pr. dag
  - c. 3-4 ganger i uken
  - d. 1 gang i uken
  - e. Sjeldnere
  - f. Bruker ikke Facebook
4. Hvor lenge har du vært medlem på Facebook?
  - a. Mer enn 6 mnd
  - b. 4 – 5 mnd
  - c. Mindre enn 4 mnd
5. Hvor enig/uenig er du med utsagnet: ”Jeg er ikke redd for å dele meningene mine og diskutere i Facebook-grupper”.
  - a. Helt enig
  - b. Litt enig
  - c. Verken enig eller uenig
  - d. Litt uenig
  - e. Helt uenig



6. Hvor enig/uenig er du med utsagnet: ”Jeg deltar i diskusjoner og deler meninger i åpne grupper på Facebook”
- Helt enig
  - Litt enig
  - Verken enig eller uenig
  - Litt uenig
  - Helt uenig
7. Eier du en iPhone eller Android telefon? (Telefon man kan kjøre apper på).
- Ja
  - Nei
8. Kryss av for de bildetjenestene på nett som du bruker eller kjenner til (Må kjenne til minst 2):
- FlickR
  - PhotoBucket
  - ShutterStock
  - Picasa
  - Oslobilder.no
  - Andre: \_\_\_\_
  - Har aldri brukt / kjenner ikke til noen
9. I hvilken grad interesserer du deg for *foto*?
- I veldig stor grad
  - I noen grad
  - Verken stor eller liten
  - I liten grad
  - I veldig liten grad
10. I hvilken grad interesserer du deg for *lokalhistorie*?
- I veldig stor grad
  - I noen grad
  - Verken stor eller liten
  - I liten grad
  - I veldig liten grad